

MUSICAL AMERICA

Edited by A. WALTER KRAMER
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BALLET, OPERAS, SYMPHONIES ARE STADIUM FEATURES

Eugene Ormandy Scores Success in His First Consulship with Philharmonic — Fokine Dance Spectacles, with Howard Barlow Conducting in His Stadium Debut, Draw Enormous Growds — Opera Productions under Alexander Smallens Win Increasing Favor — José Iturbi Takes Leave in Double Role of Conductor and Soloist — Willem van Hoogstraten Returns for Final Three Weeks

THE addition of two ballet evenings by Fokine and his company, which drew unprecedented crowds to all entrances of the Lewisohn Stadium, and increasing attendance at operatic performances and symphony concerts have greatly cheered the New York Stadium Concerts management and held out a promise for the successful conclusion of the season. With a capacity crowd of 17,000 inside, thousands standing, it was estimated that 10,000 persons were turned away from the gates on the second night of the ballet, Aug. 7, and on the first night 15,000 were enabled to enter, while many hundreds went away disappointed.

Audiences of from 7,000 to 8,000 have heard two performances each of Cavalleria and Pagliacci, Carmen, Boris Godounoff and Aida. Good weather has held throughout, except for two orchestral concerts, one driven indoors, the other cancelled at intermission. Concert attendance has waxed, the high spots being the programs in which José Iturbi both conducted and played, and Eugene Ormandy's and Willem van Hoogstraten's first appearances. Operas were conducted, as before, by Alexander Smallens, and Howard Barlow was at the helm for the two ballet programs, his Stadium debut.

Ormandy Takes Up the Baton

Following Mr. Iturbi's three-week period, Mr. Ormandy made his first appearance at the Stadium on July 17, and was given a hearty welcome. Though known to music lovers in Gotham through his appearances for several seasons as a guest conductor with the Philadelphia Orchestra, on the occasions when it comes to New York to make happy those Manhattanites who have ever given their allegiance to the out-of-towners, Mr. Ormandy was making his debut as conductor of New York's famed Philharmonic-Symphony.

There can be no question about his success on this occasion, when he closed the evening's proceedings with a well-considered performance of Schubert's Symphony in C Major. His authority (Continued on page 29)

Backstage with Stars in Stadium Aida



Cosmo-Sileo

Three Principals of the Stadium Outdoor Aida Meet Behind the Scenes with the Chorus Grouped Around Them After the Performance. Kathryn Meisle (Left), Made Her Operatic Debut in New York on This Occasion as Amneris. The Radames Was Frederick Jagel (Centre); the Aida, Rosa Tentoni

FESTIVALS CARRY ON IN CENTRAL EUROPE

Bayreuth, Munich and Salzburg Proceed with Their Opera Schedules In Face of Political Disturbances — Parsifal, Under Strauss, Has New Settings

(Detailed critical reviews of the Bayreuth, Salzburg and Munich Festivals will appear in a subsequent issue.)

BAYREUTH, Aug. 1 — The Bayreuth Festival, which opened on Sunday, July 22, with a newly studied and completely re-mounted Parsifal, has proceeded according to schedule in the face of unusual events and a situation that inevitably places music in a position secondary to political and world affairs. Richard Strauss conducted. The event was given something of the character of a patriotic demonstration by the presence of Chancellor Adolf Hitler, with others of the Nazi regime. He occupied the centre box with Frau Winifred Wagner and Propaganda Minister Paul Joseph Goebbels. In the cast were Helge Roswaenge, Ivar Andressen, Herbert Janssen and Martha Fuchs. The new settings, supplanting the original ones by Paul Joukowsky, were designed by Professor Alfred Roller of Vienna.

Parsifal was followed on July 23 by Meistersinger, conducted by Karl Elmendorff, with Rudolf Boeckelmann as Hans Sachs and with Max Lorenz, Josef von Manowarda, Eugene Fuchs

and Maria Müller in other roles, and with about 700 persons participating in the final scene. The Ring began with Rheingold on July 25, also conducted by Elmendorff, and with the outstanding participants Boeckelmann as Wotan and Sigrid Onegin as Fricka. The other Ring segments followed on July 26, 27 and 29, completing the first series of performances of the six works of the festival. Meistersinger opened the second series on July 31. In all, there will be four Meistersingers, six Parsifals and three Ring cycles before the festival concludes on Aug. 23.

SALZBURG, Aug. 1 — With some changes in the casts and in the assignment of conductors, the Salzburg festival has gone stoutly ahead with its program, irrespective of events that have kept the eyes of the world focused anxiously on this part of Europe. In the absence of Richard Strauss, who sent word that he was "too tired" to come to Salzburg (though he conducted at Bayreuth), the opening Fidelio on July 28 was conducted by Clemens Krauss with marked success. As in former years, the Beethoven opera afforded a personal triumph for Lotte Lehmann as Leonore. The supporting cast included Hans Volker, Richard Mayr, Alfred Jerger, Luise Helletsgruber, Karl Hammes and Hermann

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NOTABLE OPERA SERIES PLANNED IN PHILADELPHIA

Outstanding European Artists Engaged by Reiner — Hans Grahl, Marya Dannenberg, Fritz Wolff, Jaro Prohaska, Eva Hadrabova and Lyuba Senderowna to Make American Debuts — Lehmann, Schumann, Stueckgold, List, Huehn and Schützendorf to Appear — Boris with Original Orchestration, Iphigenie in Aulis, Falstaff, Pelléas, Rosenkavalier and American Work Projected

PHILADELPHIA, Aug. 10 — Definite announcement has been made of most of the operas planned for production by the Philadelphia Orchestra in its thirty-fifth season, the list including masterpieces of operatic art in an imposing array. Prime among these are Boris Godounoff in Russian and in Moussorgsky's original orchestration, on Jan. 11, 12 and 15; Gluck's Iphigenia in Aulis in an English translation by John Erskine, for the first time in America, on Feb. 22, 23 and 26. The bill for Feb. 1, 2 and 5 will probably be the American opera pledged as a result of the competition just ended.

Other works, in chronological order, will be: Tristan und Isolde, Oct. 26, 27 and 30; Carmen, Nov. 9, 10 and 13; Rosenkavalier, Nov. 30, Dec. 1 and 4; Hänsel und Gretel and a novelty to be announced, Dec. 28, 29 and Jan. 1; Falstaff, March 15, 16 and 19; Pelléas et Méliande, April 5, 6 and 9, and Meistersinger, April 24, 25 and 29.

Noted Singers Engaged

Fritz Reiner, who with Alexander Smallens will conduct the operas, has returned from a European trip as a result of which the Orchestra Association announces engagement of the following singers: Lotte Lehmann, soprano, of the Vienna Staatsoper and the Metropolitan; Eva Hadrabova, mezzo-soprano (American debut), Vienna Staatsoper; Elisabeth Schumann, soprano, Vienna Staatsoper, once of the Metropolitan; Marya Dannenberg, soprano (American debut), Lübeck and Bayreuth; Grete Stueckgold, soprano, Metropolitan; Fritz Wolff, tenor (American debut), Berlin Staatsoper and Bayreuth; Jaro Prohaska, baritone (American debut), Lübeck and Bayreuth; Hans Grahl (American debut), Lübeck and Bayreuth; Julius Huehn, American baritone; Emanuel List, bass-baritone, Metropolitan; Gustav Schützendorf, bass, Metropolitan and Munich; Lyuba Senderowna (American debut), Buenos Aires.

Mr. Smallens will hold the first chorus rehearsal on Aug. 20. The per- (Continued on page 22)

Throngs Attracted to Hollywood Bowl in First Month's Successful Concerts

Initial Two Weeks Show Financial Profit — Sir Henry Wood Applauded as First Conductor — Opera in Concert Form and Ballets Draw Enormous Crowds — Sir Hamilton Harty Wins High Favor — Noted Soloists Acclaimed—New Ballet Company Hailed in Auditorium

LOS ANGELES, Aug. 10.—Midsummer in Southern California is the height of the music season. Hollywood Bowl concerts have had a re-awakening and crowds of music-lovers and sight-seers have filled the vast amphitheatre for four concerts each week. The Shrine Auditorium, seating 6,000, has also been filled for two outstanding ballet programs and community concerts in the Redlands Procellis and Lark Ellen Echo Bowl have engaged musical celebrities. Nothing definite has been done to continue the Philharmonic Orchestra next year and the men themselves have incorporated and are trying valiantly to collect enough subscriptions to pay a conductor. Otto Klemperer is their choice and obviously the favorite of the people.

The first two weeks at the Bowl were financially, as well as artistically, successful. Reports showed a profit of \$10,000. The opening concert on July 10 had the official approval of Governor Frank F. Merriam who was introduced by Artie Mason Carter, the guiding spirit of Hollywood Bowl during the formative years. Alfred Brain, president of the Symphony Society, which sponsored the concerts this season, made a brief presentation and Sir Henry Wood conducted.

Characteristically, Sir Henry began with a Suite for full orchestra by Johann Sebastian Bach. The Sibelius First Symphony was the chief success of the evening and a Beethoven Rondino for eight wind instruments gave merited opportunity for the display of the exceptional artistry of Henri de Busscher, oboist; Pierre Perrier and Antonio Raimondi, clarinetists; Alfred Brain and Vincent de Rubertis, French horn players, and Frederick Moritz, bassoonist.

Bonelli Hailed as Soloist

Sir Henry conducted the second program with Richard Bonelli, Metropolitan Opera baritone, who is now making his home in Los Angeles, as soloist. He answered insistent demands for encores to his Verdi Ponchiello and Korngold arias with the original version of Saint-Saëns's *Danse Macabre* and had an enormous success. He sang the Evening Star from *Tannhäuser* in fine voice and impeccable style.

Francesca Braggiotti, daughter of the well-known Florence and Boston vocal teacher, Isadore Braggiotti, now living in Hollywood, presented a charming ballet at the Bowl on July 13. She used Glazounoff's *Les Saisons* and produced a much admired spectacle with lovely girls and handsome men from the films. Ralph Shepherd conducted the ballet music and Sir Henry Wood the rest of the program.

The following night's soloist was the young violinist, Kayla Mitzel, pupil of Persinger and Carl Flesch. Her performance of the Lalo *Symphonie Espa-*

gnole

A New Ballet Series

The California Ballet Company's series at the Shrine Auditorium was opened on July 11 by Ed Perkins with a Spanish program directed by Trinidad Goni. The chief offering was a Moorish version of Ravel's *Bolero*. It had its moments of Shéhérazadie appeal and there was some extraordinary Spanish dancing involved. The second of this series, on July 25, brought the outstanding choreography of Lester Horton, a young modernist who works with much the same technique as Kreutzberg. His ballet for Oscar Wilde's *Salomé* was set to the music of a new California composer, Constance Boynton, music of real merit. It was performed by a small orchestra placed in the wings, led by Leonard Walker. The Lester Horton group was seen in Javanese, African and other stylized, brief episodes which were well conceived and executed. Young Brahman van den Berg, son of the well-known pianist

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Sir Henry Wood, Who Opened the Hollywood Bowl Season, Greets Two Old Friends, Alfred Brain (Left), First Horn and Manager of the Bowl Concerts, and Alfred Kastner, Harpist, Both of Whom Were Former Members of the London Queen's Hall Orchestra

Dell Concerts, Curtailed by Two Weeks, Afford Philadelphians Notable Programs

Iturbi, Ormandy, Kindler and Reiner Are Acclaimed in Turn — Soloists, Choruses, Dance Program and Ninth Symphony Win Favor — Bad Weather Contributes to Unfavorable Situation That Results in Deficit and Shortening of Summer Season

PHILADELPHIA, Aug. 14.—Although bad weather and other adverse conditions have caused a curtailment of the program of summer concerts and operas at Robin Hood Dell, Philadelphians have enjoyed a series of variety and worth. Adjournment of the outdoor season two weeks before the scheduled closing time, was decided on by the Summer Concerts Association, Inc., which has sponsored the enterprise, after several meetings of the board of directors and of the Musicians' Union. A deficit of \$25,000 on the basis of last year's receipts for the same period, had accumulated and even with an increased patronage for the last two weeks as the result of a drive and the institution of admission price concessions, the closest figuring indicated only additional loss if the concerts were continued.

Best Programs in Years

Before the season closed, however, some of the best programs in five years had been offered. There has been high interest in the conducting of four men during the fortnight — José Iturbi, Eugene Ormandy, Hans Kindler and Fritz Reiner, and several special events, such as the Ninth Symphony, a ballet attraction, chorus programs and various soloists have attracted loyal audiences. A big "party" at the popular concert of July 29 had a huge audience, most of which stayed on to hear Dr. Herbert Tily, president of the association, make a brief speech of appeal in spite of the

torrents of rain just before intermission.

Iturbi Is Acclaimed

Evidence of the loyalty of the audience was displayed on the party night. After hearing a superb reading of the Mozart D Minor Concerto with José Iturbi conducting from the piano, the audience demanded three encores, and then more than 2000 remained for his notable *Eroica*, while the heavens teemed. He had already made a distinct place for himself on his first visit the

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CHICAGO GRAND OPERA SEEKS GUARANTEE FUND

Sponsors Must Raise \$100,000 to Insure Season — Stock Elected Director, Rossetter, President

CHICAGO, Aug. 10.—George W. Rossetter, who has succeeded George Woodruff as president of the Chicago Grand Opera Company, announced that its 1934 season is contingent upon the ability of the company's sponsors to raise a fund of \$100,000. Mr. Rossetter stated that the proposed season would start Nov. 12, and continue until Dec. 22.

A movement has been organized to amalgamate the opera company's interests with those of the Chicago Symphony. Frederick Stock, conductor, though in Europe at the time, was appointed as one of the directors. Paul Longone was reappointed artistic director; Harry Beatty, technical director, and Gennaro Papi, conductor. New staff appointments were D. E. Sawyer as general manager and Isaac Van Grove as stage director and assistant conductor.

Negotiations with most of the singing stars of last season are under way as well as with several other international favorites. Contracts are nearing completion with the orchestra chorus and stage force.

BOSTONIANS THRONG ESPLANADE CONCERTS

Fiedler Leads Free Outdoor Series And Pops—Many Novelties Given

BOSTON, Aug. 10.—Could Major Thomas Wentworth Higginson, founder of the Boston Symphony Orchestra, have foreseen the time when huge audiences of from 15,000 to 20,000 should gather on the Charles River Esplanade six nights a week to hear music by fifty-five members of his cherished orchestra, he must surely have thrilled to both the sight and the sound. Here upon the river bank, the Boston Park Commission has erected a new shell with the latest acoustical innovations. Before it are arranged rows of folding seats which may be occupied for a nominal sum, or the listener may bring his own camp chair or steamer rug. These nightly audiences are an index of cosmopolitan Boston.

These concerts were established in 1929 by Arthur Fiedler, conductor of the orchestra. Through his indefatigable efforts, a group of twelve persons was found that year who would guarantee the Esplanade Fund. It is significant that since 1929 the number of guarantors has steadily increased until today there are over 600 persons making voluntary contributions of from \$1 to \$100 to the fund which assures thousands of music lovers the finest in orchestral music.

It is to be expected that such a huge audience should be quietly attentive to the stirring *Triumphal March* from *Aida* but when the group gives equally rapt attention to Mozart's *Eine Kleine Nachtmusik*, something very definite is being accomplished in crowd appreciation for the more subtle type of music.

Pops Close Triumphant

The forty-ninth season of Pops came to a triumphant close in Symphony Hall on the evening of July 7, with Mr. Fiedler conducting eighty Boston Symphony men in works by Schubert, Sibelius, Tchaikovsky and others.

This year has brought notable innovations. In addition to the regular programs, soloists have appeared, among whom have been Jesus Maria

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Juilliard to Underwrite Festival in Detroit

DETROIT, Aug. 10.—The Juilliard Foundation, through John Erskine, its president, has consented to underwrite the International Music Festival, to be held here for a week in June, 1935, to the extent of \$5,000. Because of the donation, the local group has decided to incorporate, with these officers: Mrs. Frederick M. Alger, president; Mrs. Edith Rhett Tilton, Mrs. Joseph Stringham, J. Lee Barrett, Thaddeus Wronski, Lloyd G. Grinnell, Mrs. John S. Newberry, Mrs. S. Homer Ferguson, Mrs. Samuel C. Mumford, Frank Cody and Joseph B. Mills, vice-presidents; Murray G. Paterson, treasurer, and Mrs. McKee Robison, secretary.

The board of governors, in addition to the officers, will include H. Whorlow Bull, Archibald Jackson, Marcus Kellerman, Dr. Edward B. Manville, Jason Moore, Charles Frederic Morse and Fowler Smith. More than 20,000 people will participate.

FIFTEEN YEARS OF SERVICE TO AN AMERICAN IDEAL

By BURNET C. TUTHILL

The Record of Achievement of the Society for the Publication of American Music—A Retrospective Picture of Its Aims and Growth — Project Developed From Meetings of Chamber Music Enthusiasts

SITTING in an easy chair one quiet Sunday afternoon last April, I, for some reason, became conscious of the fact that it was April 29, just fifteen years since April 29, 1919, when a meeting was held in New York at which the idea of the Society for the Publication of American Music was suggested to a group of musicians and



Harris & Ewing
Burnet C. Tuthill, Treasurer of the S.P.A.M.
Since Its Inception, Tells How It Was Organized

music lovers. Thinking back over the history of these fifteen years in the life of the society, there seemed to be cause to set down an account of its activities.

This first meeting was held in the home of my father, the late William B. Tuthill, one of chamber music's most ardent fans. Here were gathered together a small group of professional and amateur musicians and music lovers, who were similarly devoted to this form of musical art. Looking around the room in memory, I see the faces of Louis Svecenski, viola of the Kneisel Quartet; of O. G. Sonneck, chief of the Music Division of the Library of Congress; of Daniel Gregory Mason; of Hugo Kortschak, then first violin of the Berkshire String Quartet; of Edwin T. Rice, lawyer and, like the host, an amateur 'cellist; of Hans Letz; of Carolyn Beebe, founder of the New York Chamber Music Society; of A. Walter Kramer, now Editor of MUSICAL AMERICA, then only a member of its staff, and of Rubin Goldmark. There were others, but they do not remain so vividly in the memory. It certainly was a representative gathering of the lovers of chamber music in New York.

It was then my pleasure to tell the group of an idea which had occurred to me as a result of certain conditions in the music publishing business. The facts were, and still are, that string quartets, sonatas, trios and other chamber music works by contemporary, and more particularly, American composers, do not sell very actively, even if published by the well-known firms. Amateur quartet playing music lovers find it far easier to take a volume of

An Inspiration That Filled a Need

IT has seemed to me singularly appropriate that after a decade and a half of continuous activity in behalf of American chamber music and its dissemination through publication, the story of how the Society for the Publication of American Music was organized, how it has grown, with comments on those whose inspiration it was to call it into being, should be recorded for the readers of MUSICAL AMERICA.

Among those who founded the society in 1919, I served as one of its board of directors until last year, when I succeeded to the presidency which John Alden Carpenter had occupied before me. I wish here to pay a tribute to the late William B. Tuthill, who with his son, Burnet C. Tuthill, deserves credit for the existence of the society. The idea was, however, in the mind of another fine musical spirit, the late Oscar G. Sonneck, who at a Pittsfield Festival about the same time spoke to some of his friends of the need of such a society.

The Tuthill home was, indeed, a really musical one. William B. Tuthill, a distinguished architect by profession, was an amateur 'cellist of great routine and enthusiasm, his wife an accomplished pianist, his son,

Haydn's Berühmte Quartetten (Celebrated Quartets) from their library for an evening's enjoyment, than to shop for an interesting novelty by an American composer. After all, the American music publisher is in business and, while many have invested and are investing considerable sums for the promotion of the higher types of music,

Burnet C. Tuthill, a—not a violinist, nor a pianist, nor a 'cellist!—clarinetist and an excellent one. Every week, over a long period of years, there were evenings devoted to the playing of chamber music, old and new. In the Tuthill home music was fostered as in comparatively few homes in the land—*lamentabile dictu!* There, in addition to the family performers, came many professional musicians of high rank, who considered it a pleasure to play chamber music with a family that understood the spirit of the most recondite and, in many ways, most beautiful expression of the art.

I am happy, as Editor of MUSICAL AMERICA, to ask Mr. Tuthill, who has been the able treasurer of the society since its founding, to tell the story of the S.P.A.M. to date. As a serious musician (composer, conductor and teacher, as well as clarinetist) and writer on musical matters, he is finely equipped to do so. Those who, after reading of the society's career, desire to join, may communicate with me, or the secretary of the society, Miss Marion Bauer, 40 West 77th Street, New York, N. Y., or with Mr. Tuthill, 3547 Shaw Ave., Cincinnati.

A. WALTER KRAMER

into being the idea of a society of music lovers, who would be willing to subscribe five dollars a year to the cause of publishing American chamber music and who, in return, would receive copies of the works when published. The dues of the members would cover the cost of publication, and the fact that they would receive copies in return for



Copyright, 1934, by Daniel Gregory Mason
From the Composers' Own Manuscripts to Be Published this Fall: The Upper Fragment Is from the First Movement of the Serenade for String Quartet, Op. 31, by Daniel Gregory Mason; That Below Is from Frederick Preston Search's String Sextet in F Minor. The Examples Are Reproduced Here by Permission of the Composers

nevertheless they have done it largely for composers whose songs, piano pieces and other shorter works can be counted on to have a sale, with the hope, infrequently realized, that the profits will pay the costs of publishing the string quartet! As for the unknown composer, he has little chance at all of seeing his work in a larger form published in the regular music publishing channels, although it may be a fine one.

This situation needed two items for its solution: first, the funds with which to publish works, and second, a means for their distribution. And so came



Geisler
The Late William B. Tuthill, Chamber Music Devotee, at Whose Home the Society Came into Being

their dues solved the problem of distribution. The idea was happily received by the group and ways and means for effecting a definite organization were discussed and made effective.

During May, Mr. Rice drew up the papers of incorporation, which were duly filed in the State of New York. The first board of directors consisted of: John Alden Carpenter, Rubin Goldmark, A. Walter Kramer, Edwin T. Rice, Oscar G. Sonneck, Burnet Corwin Tuthill, William Burnet Tuthill, André de Copet and Daniel Gregory Mason. The incorporators included the above and Hans Letz, Christiaan Kriens, William Arms Fisher, Frances Corwin, Hugo Kortschak, Carolyn Beebe, Eugene Heffley, Vivian Burnett, and Louis Svecenski. John Alden Carpenter was elected president, Mrs. H. H. A. Beach and Messrs. Goldmark and Rice vice-presidents; William B. Tuthill, secretary, while the writer assumed the duties of treasurer.

The next problem was to secure the 500 subscribers hoped for. Announcements were prepared by the secretary, stating the purposes of the society. These were not deemed sufficient to cover the case by Mr. Sonneck, who proceeded to write a letter to accompany the circulars, telling what the society was not, an answer in advance

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Three Successful Types of Concert Courses Explained

TORONTO LAUNCHES PROM CONCERTS UNDER STEWART

Percival Price's St. Lawrence Has World Premiere at Initial Summer Event

TORONTO, CAN., Aug. 10.—The city is buzzing with excitement over the new Promenade Symphony Concerts being given in the University of Toronto Arena. The orchestra of 100 is conducted by Reginald Stewart, well known in England as in Canada.

Percival Price's *The St. Lawrence*, which won for its composer the Pulitzer Scholarship, was given a world premiere at the opening concert, Mr. Price conducting. The enthusiasm which loudly manifested itself when Mr. Stewart first appeared to conduct the Meistersinger Prelude reached its climax when Mr. Price mounted the podium to direct his own work. The audience of 3,500 people cheered and stamped and it was with difficulty that the work was begun at all. Mr. Price is a better composer than conductor and the audience, seeming to feel that his work had not had full justice done it, was nevertheless generous in its applause, recognizing his achievement.

Mr. Stewart received an ovation at the close of the performance, as did Adolph Wantroff for his excellent singing of the Prologue from *Pagliacci*.

The concerts are based on the plan of the Proms in London. The auditorium seats 7,000 persons and there is a large lawn at one end to justify their name and where refreshments are served during the long intermission.

R. G.

Edmonton Urges Music Teachers' Cooperation

WE, in the remote and smaller cities are particularly in need of that interest and help which MUSICAL AMERICA is manifesting, by making a survey of this important and needful field of music. The performance of artists uplifts the musical standard in the community so effectively that its value should not be underestimated. Every city or community should be responsible for its own music education and standard maintained. It behooves them to encourage the efforts of their local managers to bring the best art possible. Probably the best type of local manager for a concert series is the local musical club or organization since they represent the musically educated people of the community, including professionals as well as amateurs.

That, briefly, is the story of Edmonton's long and successful series of artist recitals. In the past few years it has been found necessary to use a large church auditorium instead of a theatre since the church does not involve contracted union labor as theatres frequently do, and for that reason can be secured at a much lower rental. We then resort to our own association members for the necessary ushers and ticket takers.

I believe that the secret of success of artists' recitals here has been in the spirit of co-operation which has prevailed among the many members of our society, each one making his or her special effort in bringing about the advance sale of tickets by telephoning to friends and students. The necessity for extensive and expensive advertising is considerably lessened by this method of personal contact with the advance ticket purchaser. Advance sale has been quite definitely proved to us to be necessary.

There has also been a necessity for reduction in ticket prices the last few years as an auditorium must be well filled to insure both artistic and financial success. That means that the artist must take a correspondingly low fee—but it is surely better to have tickets sold for \$1.75 than not at all. If neighboring cities which are distant from the large musical centres would co-operate in the matter of booking artists, it would be of great benefit to all concerned, as it would enable the artist to accept lower fees by giving him a fuller itinerary and thus make recitals in the smaller cities possible. I believe that the banding together of the music teaching profession of each state or province would provide a good vehicle for bringing about such an accomplishment.

ELLA (MRS. O. J.) WALKER
President, Alberta Music Teachers Association



Mrs. O. J. Walker
Edmonton, Can.

"The Most for the Least" in Columbus, O.

THE Women's Music Club points with pride, and justly so, to its fifty-three years of activity in Columbus. Forty have been devoted to the presenting of the world's greatest artists in an annual concert series. It has always been our belief that the best was none too good for the people of our city and they in turn have been our loyal patrons and friends. In the past season our audiences filled the concert hall regardless of the depression. People in trouble or in sorrow turn to music for cheerful and uplifting diversion.

Memorial Hall, where we hold our concerts, seats 3700 and has been sold out most of the time. We believe in bringing the best and even though we had reduced our prices we still presented the greatest artists in the world. Another important reason for our success is that we present artists who are most desired. We "aim to please."

The press has been most generous with publicity, and after all that is one of the most important factors in the sale of tickets. Our active members, numbering 155, are required to procure twenty subscriptions each, at \$3, \$4, \$6 and \$8.

Music in the schools and radio have contributed largely to the appreciation of good music and there is an ever increasing demand for better music.

Aside from presenting six artists annually, the club maintains an altruistic department, choral society, Community Music School, six members' concerts, music alcove in the Public Library, six organ recitals, radio broadcasting, scholarship and student loans, string choir, study section and a membership in the Schubert Memorial.

We are encouraging young American musicians by giving one concert in our series by Schubert Memorial artists.

Our new concert course is announced on the evening of the last concert of the season and for several weeks after that we have an intensive ticket-selling campaign. For the convenience of our patrons one-half of the price of a season ticket is accepted with the order and the balance is paid in September before the opening concert. This method has met with great favor and has added much to the popularity of our course.

This year we are presenting the Metropolitan Quartet, Lawrence Tibbett, Sigrid Onegin, Grete Stueckgold and Frederick Jagel, the Minneapolis Symphony Orchestra and Vladimir Horowitz.

Our slogan is "The Most for the Least."



Mrs. William C. Graham
Columbus, O.

MRS. WILLIAM C. GRAHAM
President, Women's Music Club

Toledo Museum Advocates Reduced Fees for Artists

WE are not concert managers but a museum of art and our concert course is merely one of our many activities. We are organized on a non-profit basis; all of our work is free to everyone save our one course of concerts, for which we must recover the cost of talent through the sale of seats. From our own funds we pay all of the overhead of our Peristyle together with the extra expenses of concerts, such as light, heat, attendance, programs, tickets, and the myriad other items which go to make up the ultimate cost of a concert series.

The success which we have achieved in our concert courses in the past is due to the very reasonable cost at which we are able to sell tickets without the necessity of filling a larger number of seats than will accommodate our concert-goers.

While there is undoubtedly some improvement in economic conditions it is as yet very slight and, in my opinion, we have no right to expect that there will be much more money available for concerts in the next three or four years than there has been in the last three or four. Therefore, if the best music is to be available for all of the large communities, otherwise than over the radio, the cost of this music must be kept very low. Until the prices which are charged by individual musicians, notably by singers, are brought down to a level consistent with present economic conditions, there is very little hope for improvement in the concert business. We find it economically impractical to have in a city the size of Toledo, and in a situation where the cost of talent is the only expense that need enter into the box office computations, many of the so-called big names and box office attractions. It has been proved by failure after failure of concert courses not only here but elsewhere, that many of these do not bring in money enough to pay their fees. They have usually been included in a concert series for which season tickets are sold to the economic disadvantage of the other programs on the course and frequently to the course's eventual financial failure.

It will be impossible for many years to secure adequate contributions—usually solicited under the name of guarantees—to finance the deficits of extensive concert courses. It will be equally impossible or at least difficult to sell seats in any quantity at high prices. The only solution therefore is to be found in reduced operating costs. The principal components of operating costs are talent, rental and management. Fortunately in our own instance, we are free from the latter two. In most instances throughout the country the rental cost has dropped in keeping with the reduced costs in all other lines. Management, generally speaking, has suffered through lack of patronage taken its cut. Talent alone has remained at unreasonable levels. If this item can also be reduced and if the idea of profit can be kept out of concert management, which should be a civic educational effort rather than a private business, there is no reason why the number of concert goers should not be multiplied almost infinitely.

BLAKE-MORE GODWIN
Director, Toledo Museum of Art

New Light on Signor Crescendo and Onkel Bähmsen

By OSCAR THOMPSON



Recent Biographical Studies of Rossini and Brahms Alter the Perspective — Toye Explores the Italian's "Great Renunciation" and Lord Derwent Recalls His Songbirds—Schauffler Heaps Anecdotes to Humanize the Gruff German

KING FERDINAND of Spain, an inveterate smoker, wished to bestow some especially personal as well as regal honor on a very distinguished composer, then his guest. So he proffered his visitor a half-smoked cigar!

No Spanish king of modern times has had the wit to conceive with sardonic intent so colossal an irony. Certainly, the commonplace Ferdinand could have had no notion that he was symbolizing, in one such gesture, the future status of the most popular musician of the day.

But Gioacchino Rossini in his later Paris days might have seen himself as Ferdinand could not then have foreseen him. A half-smoked cigar—brightly alight when he was fourteen; a marvel of precocity, writing, like another Mozart, his juvenile opera of *Demetrio e Polibio*. A half-smoked cigar—filling the world with an aroma of Southern genius for something like twenty years—

And then, only a little cold ash to flick away through twice that time.

The allegory is not quite a true picture. In the thirty-nine years that elapsed between the production of *William Tell* in 1829 and Rossini's death in 1868, he composed some new music, notably the *Petite Messe Solonelle*, besides completing his *Stabat Mater*, and there are those who admire the little Mass as much as they doubt the inspiration of the *Stabat Mater*.

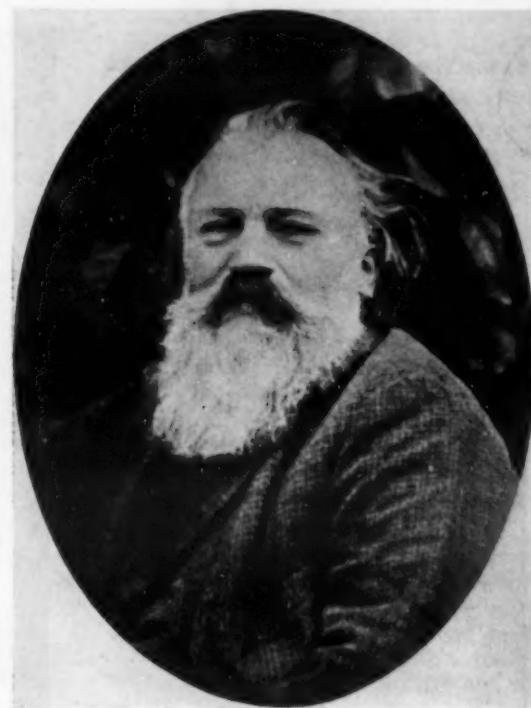
But for the career as a whole, the figure is not extravagant. Ferdinand's royal gesture came at about the half-way point, when the spark was going out.

"To the best of my belief," writes Francis Toye, author of the very admirable Verdi biography of two years

Gioacchino Rossini at the Height of his Career, In 1828, when He Was Thirty-Six

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The Rossini Portrait is from a Lithograph by G. Gréardon and is Reproduced from Toye's *Rossini*, by Courtesy of the Publishers

The Brahms Pictures are Illustrations in Schauffler's *The Unknown Brahms* and are Reprinted by Courtesy of the Publishers



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The Portrait of Johannes Brahms, Above, Was Discovered by a Housebreaker in New York City. It Had Been Left Hanging in the Havemeyer Mansion at 65th Street and Fifth Avenue. Now the Property of the University Settlement

At the Left, Brahms Is Seen with His Arm around Eighteen-year-old Fräulein Henriette Hemale, in the Doorway of the Miller Zu Aichholz Villa in Gmunden, Austria. The Year Was 1894

wine and sometimes—not often—heard its music.

Forgotten Nightingales

LORD DERWENT turns traveler, rather than antiquarian, in exploring Rossini's times. At the outset he calls upon Stendhal to help him picture the musical period in Italy into which Rossini emerged—that "crowded, gay and glutinous period"—in which Cimarosa and Paisiello wrote their graceful, now well-nigh extinct operas, in company with Zingarelli, Jommelli, Sacchini, Sarti, Paer and others who are scarcely names to us today. Still living was old Piccini, the rival of Gluck, who was at the height of his fame when Mozart was a boy.

Eloquently, Lord Derwent evokes the shades of the great vocalists who made Rossini's music their own. "Incomparable diva," he calls La Pasta, "gleaming through the mists of time." And Malibran, that "paragon of Southern charm and genius," who died at the age of twenty-eight, "having apparently traversed the gamut of all human emotions"; who everywhere "was welcomed with ecstasy," for whom "wreaths fell at her feet in showers." Donzelli, the tenor, of whom Rossini exclaimed, "Vedete! Quello e un cantante!"—the fabulous quartet of Grisi, Lablache, Tamburini and Rubini—there is nostalgia in the thought of what we have lost in being born after they were gone!

With the biographer, we hear the Barber of Seville with the ears of the past. "Mombelli, Malibran, Sontag, Alboni," he implores. "Dead song-birds, flutter in your tombs, swell your throats, and carol us again, *Una voce poca fa!* Rubini, Mario, tune your guitars; Pellegrini, Lablache, Tamburini, send us an echo of the Largo, robust still, though it comes down the galleries of time. Let us have no more dissections, no more history; show us once again, as we sit in the red and gold gloom of the auditorium, what it was that made this inspiration of the Pesarese the phoenix of opera buffa, for us and probably for

(Continued on page 18)

Rossini: A Study in Drapery-Comedy, by Francis Toye, New York: Alfred A. Knopf.
Rossini and Some Forgotten Nightingales, by Lord Derwent. London: Duckworth.

Chautauqua Marks 60th Anniversary with Fine Music

Symphony Concerts Under Albert Stoessel Bring Varied Programs with Interesting Novelties and Soloists—Georges Barrère Conducts Little Symphony Lists — Opera Performances Excellent

CHAUTAUQUA, N. Y., Aug. 11.—The final concert by the Chautauqua Symphony tonight, under the direction of Albert Stoessel, has brought almost to a close one of the finest musical seasons Chautauqua has enjoyed during its sixty years of existence, and during the twelve seasons Mr. Stoessel has acted as conductor. Concerts, whether by the large orchestra, the Little Symphony, under Georges Barrère, or by individual soloists, have been of the highest calibre; opera performances have been uniformly excellent under Mr. Stoessel and with admirable casts. The presence of Arnold Schönberg has been a great stimulation to the study of composition and to chamber music performances, although the distinguished composer is primarily here on vacation. Increased enrollment has been the rule in all music courses, especially in the piano classes of Ernest Hutcheson, who has been a Chautauqua summer resident for more than twenty years. Classes in voice, directed by Horatio Connell; in violin, by Mischa Mischakoff and Reber Johnson, the lecture-concert series by Marion Bauer and Harrison Potter and the course in public school music under R. Lee Osburn, have all enjoyed an increase in patronage.

The concert tonight was one of those well made programs which Mr. Stoessel invariably compounds, with works by Berlioz, Smetana, Dvorak, Glazounoff and Wagner, and with Georges Méliès playing the Dvorak 'Cello Concerto.

Barrère Leads Little Symphony

Two weeks of concerts by the Little Symphony preceded the arrival of the large orchestra and its first concert on July 24. Mr. Stoessel was violin soloist in the first Little Symphony program on July 11, and Mr. Barrère presented an interesting list of old and modern music and the Beethoven Fourth Symphony.

Several American works have appeared on his subsequent programs: Dances from William Grant Still's *La Guiablesse*, Lamar Stringfield's *From the Southern Mountains*, Henry Hadley's *Ballet of Flowers*, Mr. Stoessel's *Minuet Crinoline*, an Entr'acte from *Damrosch's Cyrano* and A. Walter Kramer's *Two Miniatures*. Other soloists for these concerts were Martha Dwyer, Roland Partridge, Jack Abram and Josephine Antoine.

Mr. Hutcheson gave a splendid performance of the MacDowell Piano Concerto in D Minor at the opening symphony concert. Mr. Stoessel led his own Festival Fanfare to open the program, and also included works by Elgar, Debussy and Rimsky-Korsakoff. His subsequent programs have included symphonies by Beethoven, Brahms, Franck, Mozart, Glazounoff and Sibelius. Novelties, or semi-novelties have included Griffes's *White Peacock*, Marion Bauer's *Indian Pipes*, Howard Hanson's *Pan and the Priest*, Mr. Stoessel's work based on the *Song of the Volga Boatman*, his *Lullaby* and other short works, the *Sailors' Dance* from *Glière's*



Members of the Chautauqua Opera Association: At the Back, from the Left, Alfredo Valenti, Stage Director; Albert Stoessel, General Music Director, and Albion Adams, Business Manager. Others Are Gregory Ashman, Associate Conductor; Ethlyn Dryden and Harrison Potter, Coaches; Louise Culver, Prompter; Jesse Mockel, Chorus Coach and These Principal Singers: Earl Weatherford, Pauline Pierce, Josephine Antoine, Julius Huehn, Floyd Worthington, Meg Mundy, George Britton, Albert Gifford, Warren Lee Terry, Charles Haywood, Robert Dunn, Sean Greenwell, Martha Dwyer, Roland Partridge, Joan Peebles, Roderic Cross, Wilmot Pratt and Fritzie Stoessel

Red Poppy, Bax's *Mediterranean* and Bainbridge Crist's *Two Oriental Dances*. Other soloists have been Miss Antoine, Julius Huehn (in a Bach-Beeethoven-Wagner program), Mr. Mischakoff, Mr. Barrère, Jerome Rappaport, Joan Peebles, Joseph Knitzer, Miss Dwyer, Beulah Duffy, Mr. Connell and John Erskine.

An all-American program on Aug. 11 comprised works by Hadley, MacDowell, Grofe, Gardner, Stoessel, Gade and Sousa. Fine children's concerts have also been given.

Opera Performances Excellent

Mr. Stoessel has directed the Chautauqua Opera Association in all of the operas, which have included Gilbert and Sullivan's *Pirates of Penzance* and *The Mikado*, Donizetti's *Daughter of the Regiment*, Puccini's *La Bohème* and a double bill composed of Hadley's *Bianca* and Puccini's *Gianni Schicchi*. Casts have been excellent, and productions have moved smoothly under Alfredo Valenti, stage director. Gregory Ashman is associate conductor; Albion Adams, business manager and Jesse Mockel, chorus coach. In *La Bohème*, two guest artists, Earl Weatherford as Rodolfo and Janice Davenport as Musetta, scored successes.

Chamber music concerts have been well patronized, of highest interest being the performance of Schönberg's *Verklärte Nacht* and the Ravel Quartet. Harrison Potter played the Griffes *Piano Sonata* on one occasion and at the last concert joined Mr. Stoessel in a performance of the Debussy *Violin Sonata*.

Various choral events have drawn large audiences, among them a concert by the *Orpheus Male Chorus of Erie*, Pa., Charles Le Sueur, director, and a festival concert at which Elgar's *The Saga of King Olaf* was given under the baton of Walter Howe, with Miss Dwyer, Charles Haywood and Mr. Huehn as soloists and several visiting choirs participating. Mr. Howe also

held sacred song services, one a Bach-Brahms-Wagner program with Miss Antoine as soloist.

The sixtieth anniversary program was an event of great importance, on Aug. 6, when Mr. Stoessel conducted the orchestra in a varied program, including the Quartet from *Rigoletto* and the Sextet from *Lucia* sung by members of the opera company. An inter-

lude by the Chautauqua Repertory Theatre proved attractive.

With many recitals by individuals, organ recitals by George William Volkel and other varied events, the season has been an outstanding one, and its ambitious program has been carried out with complete success. Several of the concerts and operas were broadcast over an NBC network.

Soloists Delight in Weston Series

Singers and Violinists Applauded With New York Orchestra At Music Hill

WESTON, CONN., Aug. 10.—Large audiences have continued to be the rule at the outdoor concerts by the New York Orchestra at Music Hill, conducted by Nikolai Sokoloff.

Margaret Halstead, soprano of the Metropolitan Opera, was soloist at an all-Wagner program on July 13 and was warmly applauded for her stirring delivery of Brünnhilde's aria, *Ewig war Ich*, from *Siegfried*; Senta's *Baldad* and the *Liebestod*.

Chausson's *Symphony* was the *pièce de résistance* on July 17. Elizabeth Lennox, contralto, won approval for her singing of arias from Gluck's *Alceste* and Saint-Saëns's *Samson et Dalila*.

Alexis Tcherkassky, baritone, appeared at the all-Russian concert of July 20, presenting arias from Borodin's *Prince Igor* and Tchaikovsky's *Eugen Onegin* with clean-cut production and admirable musicianship. The orchestra delighted with Rimsky-Korsakoff's *Russian Easter Overture* and Tchaikovsky's *Romeo and Juliet*, among other numbers.

The Pageant of P. T. Barnum by Douglas Moore, featured on July 24, held unusual local interest, as the great

showman was a native of Fairfield County. The audience, which included several direct descendants of "P. T.," found genuine amusement in the clever work. Jacques Gordon, as soloist, was highly successful in the Brahms *Violin Concerto*.

Emily Roosevelt, soprano, was soloist on July 27, singing a Richard Strauss group with the orchestra, Morgen being particularly effective. The *Balletella* from *Pagliacci* was enthusiastically acclaimed. The orchestra revealed anew the familiar beauties of the Schubert *Unfinished Symphony* and of Strauss's *Tod und Verklärung*.

The second all-Wagner program on July 31 brought excerpts from *Rienzi*, *Lohengrin*, *Tannhäuser*, *Götterdämmerung* and *Walküre* and the *Siegfried Idyl*. Dan Gridley, the tenor soloist sang *Mein lieber Schwan*, Walter's *Preislied* and the *Winterstürme* with much artistry.

Leonid Bolotine, concertmaster, was soloist on Aug. 3, in a musically performance of Chausson's *Poème*. The program also included an excellent performance of Sibelius's *First Symphony*.

Mabel Miller Downs, soprano, won acclaim on Aug. 7 for her exquisite tone and fine vocalization of an aria from Mozart's *Il Re Pastore* and the Waltz from Gounod's *Romeo and Juliet*. The orchestral numbers included an interesting novelty, *Deep Forest*, by Mabel Daniels, a first performance in the composer's arrangement for full symphony orchestra.

RALPH LYCETT

MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

The increased tension between Austria and Germany following the assassination of Chancellor Dollfuss was in no way eased by the German government's refusal to allow its nationals to appear at the Salzburg Festival. Thus, Tristan had to be given without Hans Grahl in the title role. Thus, too, Richard Strauss has not appeared to conduct, although announced to, his reason being that he was tired after an active year, during which he has, as head of the new Reich's musical chamber, allied himself with things many think unworthy of Germany's leading composer.

Strauss, the musician and Strauss, the man, are, of course, two very different matters. So, in the last year and a half, he has, quite as everyone expected, identified himself with all those things that the present government put into effect. Right from the start, he showed his lack of real courage when he conducted the Berlin concert of Bruno Walter, which the authorities forbade Walter to conduct. Strauss was about the only German who could have stood up and declined the questionable honor of "obliging the management," while a fellow artist was being publicly rebuked. Assuming that his own ethical sense did not prompt any such action, his regard for a colleague, who over the years had led many a brilliant performance of his operas and symphonic works, should have made him unwilling to contribute to the severe treatment which the masters of sweetness and light wished to administer to Herr Walter.

Thus he is now too tired to conduct at Salzburg, in a country where he has had every imaginable honor in recent years, but not too tired to conduct at Bayreuth, with the Herren Hitler and Goebbels on hand.

Just now, too, the German newspapers are telling us that Strauss's new opera is written to a libretto by Stefan Zweig, one of the celebrated German writers whose books were burned in May, 1933, in the bonfires which made Germany ridiculous before the world. Do they not realize that the librettos of many of Strauss's operas are by a poet whose ancestry is what the Reich chooses to call "non-Aryan" despite the authoritative statements of leading anthropologists that the word Aryan can not be used to denote race? That poet is the late Hugo von Hofmannsthal. I'm sure that the good Herr Doktor finds this embarrassing, for should Herr Goebbels decree that

operas must be 100 per cent "Aryan," as to text and music, Elektra, Rosenkavalier, Die Frau ohne Schatten and several other Strauss works would be dropped from the repertoire. Probably Strauss would be powerful enough in the Germany of today, as head of the Reich Musikkammer and the Kampfbund, to have his operas exempted.

In fact, a dispatch in the New York *Times* recently told us that the intendant of the Dresden Opera, a Dr. Adolf, has gotten himself into quite a mess and may lose his position, because he has announced Richard Strauss's new opera, called *Die schweigende Frau* (The Silent Woman). The report states that the intendant, not knowing who the librettist was, "asked some of his Nazi friends to make some inquiries as to the librettist, of whom he (Adolf) had never heard."

Really, this is too much. That an intendant, even in Germany today where men are so often chosen for posts for reasons other than ability, should be so ignorant as not to know who Stefan Zweig is, would prompt a laugh, were it not lamentable. That he was so simple a soul as not to acquaint himself with the authorship of the libretto seems hardly credible.

Whether or not the tale has been accurately reported, it contains a fundamental thematic note. For it gives us an idea of the calibre of the men who have been and are being placed these days in high positions, such as the important Dresden Opera, by the ministry, which presumes to rule over cultural matters.

You may recall that although Strauss's last opera, *Arabella*, was dedicated to the intendant, Dr. Ruecker, and to Fritz Busch, the two directing heads of the Dresden Opera, it was given its premiere at Dresden with a visiting conductor, Krauss of Vienna, the National Socialist regime having removed the artists to whom the work was entrusted by its composer.

And the composer, Richard Strauss, stood by and never said a word.

Once again his word, the word of the best known German composer of his day, spoken with firmness to the authorities, would have won the day for art without politics. He had only to say: "Produce my opera with the artists in charge, to whom I have dedicated my work, and under whose auspices I desire it to be introduced, or I withdraw it until such a time as these artists will again be permitted to function in our land. *Entweder, oder!*"

But if we stop and think, Strauss has never been opposed to politics (and various kinds, too) in art. He wanted his opera heard, never mind who produced or conducted it. Defend Busch, or Intendant Ruecker? Not he, no more than defend Walter.

Should the Zweig libretto really prove to be an obstacle with the authorities, I would not be surprised to see the canny Richard engage a Nazi-approved nobody to write a new text to his already composed music. It wouldn't be the first time in the history of opera that the music was written first, though, in all justice, it has occurred much more often in Italian than in German opera!

But, what can a little composer like Georg Vollerthun do about his opera *Der Freikorporal*? It is given all over Germany, not because it is a work of great value, but because its libretto deals with Frederick the Great, and its composer is in good standing politically. I say what can this little writer of *Kapellmeistermusik* do, when it is known that the name of the author of his libretto, Rudolf Lothar, one of the

best known and most successful of living German playwrights, is a *nom de plume* and that his real name is Spitzer.

Just think of the horror of a Frederick the Great opera with a libretto that is not acceptable, racially speaking, though artistically it may be admirable! All I know is that Lothar's *Freikorporal* libretto is fifty times better than the Vollerthun music, which is so artificial and hollow as to be unworthy of discussion. In normal times, Vollerthun's opera would never have been given, or, if so, only in the provinces.

Should the identity of Lothar be made a point of action, that very bad opera, *Tiefland*, popular only in Germany these last twenty-five years, might at last be laid to rest, which would be an artistic blessing. For the libretto of *Tiefland* also bears the name of Rudolf Lothar. He is a highly gifted writer, with many entertaining plays to his credit, among them *Der Werwolf*, one of the most amusing risqué modern comedies. His book *Die Kunst des Verführrens* (The Art of Seduction) has won him the favor of many, who have been charmed with his natural, unaffected treatment of matters that in less gifted hands might, even in 1934, cause sophisticates to blush.

* * *

How amusing it was to read, and in such an authoritative account as Frederick Birschall's in the New York *Times*, that Geraldine Farrar walked into Austria to the Salzburg Festival! Of course, she didn't walk all the way—just from that point at the border where the Austrian authorities refused to let her automobile and her German chauffeur pass.

La Geraldine, who must follow the news, should have known that her German chauffeur would be anything but welcome in Austria. But she has always been such a good German. Do you know that this American-born prima donna from Melrose, Mass., is one of the few eternally grateful persons on record? She seems never to forget what the German public and the German court did for her at the beginning of her career in Berlin.

She even offered to pay the 1000-mark visa charge for her chauffeur. But the Austrians firmly said no, and auto and chauffeur had to remain. And that's why the erstwhile opera star walked—five miles, I think they said it was—into Salzburg, arrived a bit late, but succeeded in being "among those present" at the *Fidelio* performance. She always was plucky.

They say that during the war she cabled the Kaiser and his family Christmas greetings, from Detroit, or whatever city it was that she happened to be in for a concert engagement. People didn't think that plucky at the time, however—they thought it bad taste, misplaced enthusiasm or just plain tactlessness. But La Geraldine has ever been her individual self, quite an achievement in this much standardized age!

* * *

My mail one morning contained two such interesting specimens, from two people who seem at such opposite poles of mentality, and yet express but a single thought, that I must quote from them. They both chimed in so nicely with one of your radio reviewers, who spoke heatedly on this subject some time ago, that I am sure he will be pleased to find others who feel the same way he does.

I reprint the first one exactly as it was written—its postmark was a Middle Western small town; its writer only too evidently one of those characters which we hardly believe exist any more:

With Pen and Pencil

ALINE FRUHAUF



Rosa Ponselle Is Spending the Summer at Her Camp at Lake Placid, Enjoying Summer Sports, Preparing Metropolitan Opera Roles and Programs for Her Thirteen Weeks on the Chesterfield Broadcasts, Which Will Begin in October

I declare, I was so riled up when I lisened in to that program that a big cigaret company puts on that I cussed for an hour. Not about Rosa Ponselle—she sings like a bird, she does and anything she does is all right with me, I can tell you. That big ary she sung was so grand it made me shiver, and The Rosary sure made a hit with me. But them durned fancy goings-on in the orchestra got me so mixed up I didn't know whether I was goin or comin. I muster know that song, After the Ball, but I vow I couldnt recognize it the fancy way that Kostylanets feller played it—all twiddles and twaddles till I couldnt here the tune hardly. Why aint he satiside to leave well enuf well enuf?

I heard that program, too, Mr. —. What you didn't know was that Mr. Kostelanetz mistreated the "ary" in the same way, "dis-arranging" the instrumentation shamefully. This conductor wrote an article in a radio magazine saying that every Chesterfield program required the writing out of 1300 pages of manuscript music! He seems to think that even a primrose has to be gilded. Well, the Cadillac Hour and the New York Philharmonic-Symphony broadcasts got along pretty well with the music "as she is writ."

Now read this other letter:

What is lacking in my musical appreciation? I have listened to Brahms's First Symphony a great many times and look forward to hearing it many more. And I don't mind the absence of bells, vibraphone, harp, two pianos, banjo, guitar, wood blocks, celestas. As I recall, I don't even hear a piccolo, English horn, bass clarinet or tuba in that work. No percussion except a pair of timpani. Or did Brahms think himself "modern" enough to include simply a contrabassoon in the score?

I can't say that I care if I never hear again as long as I live such numbers as When Day Is Done, Indian Love Call or O Dry Those Tears, no matter how many ninth chords and harp whole-tone glissandi and other "modern" effects are included in the special arrangement!

There is so much more to be said on this sore point that I shall have to defer it to another time. But three cheers, at this moment, for both of my correspondents, says your

Mephisto

When Music Fought For Its Life in Early New England

Every New Idea Met Bitter Opposition

—Skill in Music Was Considered a Sin

By ALICE M. HARRINGTON

RELIGION played such a part in the music of early New England that any study of the art of that period cannot escape its dominating atmosphere and influence. From the Old World, these colonists brought with them ideas and prejudices not conducive to promoting the esthetic or beautiful in music, but highly detrimental to the carrying out of any but their own narrow concepts. Nowhere in all history can a parallel be found to the antipathy and deep hatred which the early settlers had for music that did not conform to their standards. This distaste was not inherent, but was rather the direct outcome of religious fervor which conscientiously rejected any reminder of established rituals connected with those churches from which they and their ancestors had withdrawn.

The desire to reduce church service to as simple a form as possible led the early Puritans and Pilgrims to discard everything of a ceremonial nature. And in keeping with this inclination, music came under the ban of their displeasure, seeming to offer a special target for their animosity. This attitude should not be taken to mean that early New Englanders were unmusical, but should be regarded simply as their reaction to what they considered an unnecessary evil which in time might lead back to rejected ideas and, therefore, should be abolished. With characteristic sternness and unrelenting vigor, every move to spread musical culture was opposed and for a time the art of music, particularly church music, suffered.

Only Five Hymn Tunes Permitted

As time went on, Puritans and Pilgrims merged as Congregationalists, both groups retaining their prejudice against music. The singing of hymns was, of course, permitted, but even this was restricted. Our early colonists had deep reverence for Holy Scripture and considered the psalms to have been directly inspired by the Holy Spirit. While accepting these as appropriate for divine service, popular opinion narrowed the choice of tunes to five; namely, Old Hundred, Yorke, Hackney, Windsor and Martyrs. These seemed to conform most nearly to the rigid and severe simplicity demanded by the religious enthusiasts of early New England, though just what standards they were judged by is somewhat vague. New hymns were forbidden as it was believed that they could not by any chance have been inspired. The adoption of a new tune was a matter demanding grave consideration in which the entire parish took part. The natural result of such an attitude was that creative effort was repressed and initiative was condemned rather than commended.

The length to which their straitlaced ideas could lead was further emphasized by the manner in which the hymns were interpreted. The New England concept as to what constituted a dignified rendition found expression in an exaggerated slowness of tempo which not only distorted the melody, but which frequently made it necessary to breathe twice on the same tone and sometimes

even on one syllable of a word. As the music which appeared in the psalm books was not very clear it was necessary to rely mostly on memory to recall the traditional tunes to which the psalms were sung.

"Deaconing" Destructive

In the assertion of his individualism each member of a congregation felt privileged to sing the melody in any key or tempo he might choose, regardless of whether or not it agreed with the ideas of others. The advocates of individualism even went to such an

cess of the first edition emboldened the compilers to enlarge on the number of tunes, and in later editions more than fifty melodies or Spiritual Songs, as they were called, were suggested. The Bay Psalm Book became well known, not only in America, but also in Scotland and England. It held favor and continued to be used for many years.

"Squeaking Above, Grumbling Below"

Every radically new step in any field usually meets opposition and so it was in New England when the new ideas began to spread. The larger repertoire gained from the numerous new melodies awakened a music consciousness and aroused an interest which had begun to lag through too constant repetition of the same hymns. In some quarters a desire to sing the music correctly began to grow. Up to this time there had been



Reprinted from Joseph Dillaway Sawyer's "The History of the Pilgrims and Puritans" "The Singing Master of Later Colonial Times Earning His Stipend"—So Runs the Legend for This Quaint Picture, Illustrating the Early Singing Schools in New England Homes, Where the Smoldering Fires of Music Appreciation Were Kept Alive

absurd extreme as purposely to sing hymns other than those assigned, with the result that frequently two or three different tunes were being sung at the same time. The dull droning of the congregation was made all the more grotesque by the introduction of elaborate ornamentation when excessive fervor carried some zealous members of the congregation out of their precisionistic role and prompted them to add embellishments that contrasted sharply with the ascetic character of their traditional psalmody. Added to this, the atrocious habit of "lining out" or "deaconing" a tune destroyed any vestige of beauty or melody which might have remained.

The first step indicating aroused interest in the betterment of music in the churches took concrete form in the compilation and publication of the Bay Psalm Book. This appeared about 1640 in Cambridge, Mass., and supplanted the Ainsworth edition which had served the colonists since 1620. Translations of the psalms from the old Hebrew were made by many clergymen, the chief workers being Rev. Thomas Weld, Rev. John Eliot of Roxbury, and Rev. Richard Mather of Dorchester. The tunes set were compiled from Playford's Introduction to Skill of Music and Whole Book of Psalms. At first no hymns not approved for Puritan or Pilgrim service appeared, but the suc-

infrequent attempts to guide the singing so that the tunes might be rendered "without Squeaking above or Grumbling below," but to New England colonists formal instruction in church music had been unknown; consequently the new ideas were bound to be the cause of much argument.

Controversies about music in the early days of New England seemed to have been never ending; but one question—whether to have singing or not in church service—was very quickly and very definitely answered in the affirmative. To the early settlers, who, like all strangers in strange lands must have known the pangs of homesickness, the traditional melodies, reminiscent as they were of fond associations, had become dearer and more treasured as years rolled on. In church one or two psalms were sung each Sunday, and in pious families the psalms were sung daily. The manner of rendition, however, had caused musical taste to become so perverted that finally the clergy arose in a body and demanded improvement. The need for instruction became more apparent as time went on, and the insistence of progressive groups that the need be met in a suitable manner kept the question constantly before the people until definite steps were taken to accede to the wishes of those who were actively advocating reform.

Two factions now sprang up: those

adhering to the old way—that is, singing by rote; and those favoring the new, or singing by note. To the first group belonged many who actually thought it sinful to display anything like skill in music. These objectors proclaimed the old way to have been good enough for their fathers; that the new ideas were popish and the names of the notes irreverent; that it was just a scheme to make money; that the tunes could not be learned anyway, and that as a natural result instruments would next be brought into the churches. Many highly cultivated men among the clergy belonged to the second group and worked untiringly to secure better singing in divine service. In the strife and dissension which followed, these matters were decided, victory was scored for the new way and "lining out" was eliminated.

During the early days in the New England colonies, music as a profession had been forbidden; consequently, when the desire for instruction awakened, there were no facilities for the teaching of this art. The advent of the psalm-tune teacher at this time saved the situation and filled the needs of those who wished to sing by note. This unique character combined the ability to lead the musically inclined, with a religious fervor and enthusiasm that mollified the conscientious objectors who were inclined to look upon this growth of music as something which merited gravest disapproval.

Psalm-tune Teacher a Power

While possessing little in the way of training, the psalmist usually had more than average intelligence, was capable of adapting himself to any music situation, knew how to endure hardships and opposition, and had undaunted courage and perseverance in the face of many obstacles. Despite the fact that he was handicapped by a lack of good theoretical treatises and musical literature, the psalm-tune teacher managed to set a standard and to arouse an appreciation of correct singing and good music which paved the way for the development of choral societies.

The singing schools which were inaugurated by these untiring workers did not undertake what would be considered from a musical standpoint as a very ambitious program. Classes were usually held in the homes of prominent men in the parish who not only acted as patrons, but also furnished the music. The repertoire was very limited, being confined to hymns and such current anthems as received the approval of the community. The psalm-tune teacher was an important factor in molding public opinion, and worked hand-in-hand with composers and publishers in popularizing their offerings. With his limited knowledge and lack of resources, this musical missionary directed his energies to working out a simple plan which would bring about reasonably quick results in singing by note. Teacher and pupils were content with simple melodies sung in unison, although as a fair degree of ability was acquired and as interest spread, part singing was slowly undertaken. Nothing broad in scope nor artistic in accomplishment resulted directly from these schools, but the smoldering fires of music appreciation were kept alive and made ready for that greater development which gradually followed.

The grouping together in special seats of the products of the singing schools

(Continued on page 14)

Huge Crowds Hail Symphonies at Fair

Krueger Wins Praise as First Guest with Chicago Symphony, Alternating with DeLamarter in Concerts at Swift Bridge — Other Guests Follow — Kolar Hailed as Sole Conductor of Detroit Symphony in Ford Exhibit

CHICAGO, Aug. 10. — Symphonic music at the Century of Progress continues to attract unprecedented audiences. It is estimated that some 500,000 listeners have already attended the daily concerts of the Chicago and Detroit symphonies. The latter are held in the symphony gardens of the Ford Exhibit and have been conducted solely by Victor Kolar, who has made a deep impression by the catholicity of his programs and his own sterling musical qualities.

The Chicago Symphony plays at the Swift Bridge of Service, and has presented several guest conductors in addition to Eric DeLamarter, conductor-in-chief of this series.

Krueger Acclaimed as Guest

Karl Krueger, conductor of the Kansas City Philharmonic, was the first of the guests, alternating with Mr. DeLamarter during the week of July 8. Mr. Krueger, in programs containing as major works symphonies by Tchaikovsky, Mozart and Beethoven and featuring many shorter compositions in well balanced selection, created a furore with his fine musicianship, evident sincerity and command of orchestral tone, technique and nuance. Particularly fine

were his sense of unity and the balancing of the orchestral forces so that each work was revealed in just proportion.

The following week, Henry Weber of the Chicago Grand Opera and Carl Bricken, chairman of the music department of the University of Chicago, assisted Mr. DeLamarter. All the guest conductors were well received by local and visiting music lovers.

Orchestra Members Soloists

Members of the orchestra have on several occasions appeared as soloists in concertos and shorter compositions. These include John Weicher, violinist, concertmaster during the summer; Daniel Saidenberg, cello; Clarence Evans, viola; Florian Mueller, who played his own concerto for oboe; Hugo Fox, bassoon; Ernest Liegl, flute; Vaclav Jiskra, double bass, and Joseph Vito, harpist. David Van Vactor, a member of the flute section, conducted his own Passacaglia and Fugue and Irwin Fischer, young Chicago composer, conducted his Fantasy and French folk tunes on a special French program in honor of Bastille Day on July 14.

Willem van Hoogstraten, conductor of the Portland Symphony, began a series of seven guest appearances on July 22, and was enthusiastically received in his opening program which included two complete symphonies, the Brahms Fourth and the Beethoven Seventh.

Mr. DeLamarter has continued to win the esteem and applause of devoted audiences at each of his appearances.

MARGIE A. MCLEOD

A Virtuoso and a Composer Meet in Russia



Jascha Heifetz (Left), on His Recent Visit to His Homeland, Enjoyed a Conversation with Dimitri Shostakovich, Noted Soviet Composer, Whose Opera Is Scheduled for America

A MEETING with Dimitri Shostakovich, one of Soviet Russia's outstanding composers, was one highlight of Jascha Heifetz's recent Russian tour, when the famous violinist revisited his homeland for the first time in many years. Shostakovich's new opera, *Lady*

Macbeth from Mtsensk, is being scheduled for performances in this country, in Cleveland, under Dr. Artur Rodzinski with the Cleveland Orchestra, and possibly in Philadelphia and New York, for which negotiations are now under way.

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Four Saints and Some American Indian Music

Frances Densmore, who has previously written for MUSICAL AMERICA, is a well-known authority on the music of the American Indian. She was for years connected with the Bureau of American Ethnology.

—Editor, MUSICAL AMERICA

By FRANCES DENSMORE

IN Virgil Thomson's "opera," Four Saints in Three Acts, our musicians have listened to music from the standpoint of the American Indian for the first time, disregarding words and reacting to the rhythm and melody. It is uncertain whether performers of the white race could have interpreted Thomson's music, but the rhythmic feeling of the Negroes responded to the subtlety of the score, making a tremendous success. We admire melody, but there is hypnotism in rhythm, a hypnotism that the dark races know.

To one accustomed to Indian songs there is something familiar in the lyrics of Gertrude Stein. Words are seldom continuous in the songs of the Indians, and the balance of the melody is sung to meaningless syllables, often sounding like broken-up words and sometimes being insufficiently formed to be called

syllables. The Indians say that such sounds are "just singing." Syllables may be omitted, vocables inserted in the middle of words, the order of words changed and two or three words sung over and over before proceeding to the rest of the song. It is not unusual to change the accent from that used in conversation, and in some instances a different form of a word is used in singing. All this has been alien to us until the appearance of such a lyric as this in Four Saints:

Pigeons on the grass alas.
Pigeons on the grass alas.
Short longer grass short longer longer.
Shorter yellow grass pigeons larger pigeons
On the shorter longer yellow grass alas
Pigeons on the grass
If they are not pigeons what are they?

When recording Yaqui songs for the Bureau of American Ethnology I found a song which had only these words: "The wind is moving the yellow flowers." It was said the reference was to flowers on certain bushes in Mexico, the home of the Yaqui Indians. Another of their songs contained only the words "Brother Little Fly flies around and looks at the sun." Over and over the people sang these few words as they danced, happy in the simple poetry, the ideas it presented, and the rhythm of the song.

Spirit Inspires Songs

The essential element in the songs of the Indian is the rhythm. His best songs come to him by what we call inspiration. He says that he waits in silence until a spirit comes and teaches him a song. It is complete when it comes to him and is never changed. Such melodies are simple in trend but have a complexity of rhythm that is often bewildering. In comparatively recent times the Indians have composed songs but these lack the rhythmic charm of the songs received from spirits. Sometimes several Indians collaborate in producing a song, each suggesting his pet phrase. On the Northwest Coast a man said that he composed songs when walking alone, and in another locality two women, in their younger days, made up songs as they swung back and forth in a swing. These were variations of a simple 2/4 rhythm, the interest of the song-rhythm consisting in what we call phrasing and the divisions of the count.

The recording of songs by a phonograph, or other recording device, is only the beginning of the study of Indian music. The songs must be transcribed by ear, and, in order that they may be intelligible to musicians, I have used the ordinary musical notations with a few special signs. The transcription is divided into measures according to the accents, without regard to the time intervening between the accents. There is seldom any uncertainty as to the stress, as the Indian uses no secondary accents. Thus the transcriptions of Indian songs show much irregularity of measure-lengths, a song containing 2/4, 3/4, 5/8, 7/8 or any other measure lengths in apparently erratic order. In a group analysis of 1,553 songs only 16 per cent contained no change of measure-length.

If we were to count out each measure in a typical Indian song we would have a rather jerky effect, but the Indian considers these "measures" as part of a long rhythmic pattern, often comprising the entire melody. This, in turn, becomes a unit of rhythm when the song is sung a great many times with-



Courtesy Bureau of American Ethnology

Manuel Ayala, a Yaqui Indian, Playing a Flute and Drum at the Same Time, an Example of the Indian Command of Complicated and Conflicting Rhythms

out a pause. Only when we accustom our sense of rhythm to longer cycles can we appreciate the rich and beautiful forms of music in which rhythm dominates melody. Such music is elemental, and has a repose and charm of its own.

The Indian, like other primitives, can sing in one tempo and beat the drum or shake a rattle in another tempo. This appears to be a trick, suggesting the difficulty of writing with one hand and drawing pictures with the other, but we are accustomed to short cycles of rhythm. We also draw conclusions hastily. When an Indian sings

in a tempo } \downarrow = 92 and beats the drum
of
in a tempo } \downarrow = 104 we may say there
of

is no connection between the two, yet they will coincide after a great many measures. Perhaps that long rhythmic cycle is what the Indian has in his mind as he sings the song over and over. When the coincidence of voice and drum occurs in a few measures it can be heard on the phonograph record, but long cycles are beyond the scope of a recorder. Furthermore, in such long periods there may be indistinct drum-beats. The audible beats may be absolutely regular, but we need a clear performance of both voice and drum to make a perfect test. The Indian "thinks long thoughts." He is like the calm, contemplative races of the East in his command of rhythm and knowledge of its power.

A few years ago I visited the Yaqui village of Guadalupe for the purpose of recording Yaqui songs. These Indians are citizens of Mexico, though living in the United States, and retain their old customs. After recording the songs I wandered about the village, camera in hand. In one house a group of young men began to sing in the morning and sang on through the day—a sort of interminable concert without an audience. They had a small harp of native manufacture and other stringed instruments. At another house I found Manuel Ayala playing a flute and drum at the same time. A hen stalked sedately beside him and the scene was so tranquil that I had not the heart to ask him to record his performance.

A Chippewa medicine man named Odenigun (Shoulder), in Minnesota, sang the song of the fire-magic which enabled a man to walk unharmed through the flames. The song contains only two words, *Inakone* (flame goes up) *niyawin* (to my body); the latter word is *niyave* in singing, and all vowels have the Continental sounds. The following translation is in the rhythm of the melody and the meaningless syllables are those of the Indian except that the first three words correspond to *Inakone ya*.

It's creeping along *ya ha* to my flesh
he he (sung five times)
To my flesh, the flame creeping, creeping
up ya ha
To my flesh *he he*
It's creeping along *ya ha* to my flesh
he he

The rapid, shuddering rhythm of the sixth line is effective, following the monotonous repetition of the first words.

The same man recorded a song of the owl medicine by which an owl was sent to a certain camp, causing the starvation of the people. Odenigun was an old man and his songs came down from the time when people believed in evil magic and practiced it. The following translation is not in the rhythm of the melody:

I am the one trying to fly (sung four times)
I am making it (the magic spell by which the owl will go forth on its fateful mission)
gi we da ni no gi (meaningless syllables)
I am the one trying to fly (sung three times)

It was the custom of Indian doctors to sing when treating the sick, in order to make the remedies effective. The rhythm of many of these healing songs is soothing and gentle, the words often assuring the patient that he will recover.

Vigorous rhythms inspired the warriors or enabled a gambler to play a successful game. Many such songs had no words. Through all his music the American Indian was a master of rhythm.

PRODUCTION OF FAUST WELCOMED IN EL PASO

Young Singers Win Applause in Fine Performance—Programs Given by Ensembles

EL PASO, TEX., Aug 10.—The recent production of Faust under the direction of Carlisle Tucker was received with enthusiasm by a large audience in Liberty Hall. The participants were all young, leading roles being taken by Mae Davidson, Elsie Thomas, Howard Carlton, David Brown, G. Enriquez and Grace Sneed. Rayo Reye's Orchestra took part. Mr. Tucker intends to produce Carmen next year.

The El Paso Men's Chorus appeared recently at Scottish Rite Cathedral under the direction of Walter Davis. Soloists were Leon Stebbler, Walter S. Hunnicutt, and K. W. MacCallum. Mrs. Nellie Jarvis Manning and Mr. MacCallum accompanied.

Music by Brahms, Franck, and Scriabin was given by the MacDowell Club recently. Richard Davis, violinist, and Robert Stevenson, pianist, took part. Mrs. P. W. Durkee led the chorus, which was accompanied by Marguerite Hartsook. G. B. C.

Richard Strauss has completed an arrangement for full orchestra of the waltzes from the third act of Der Rosenkavalier.

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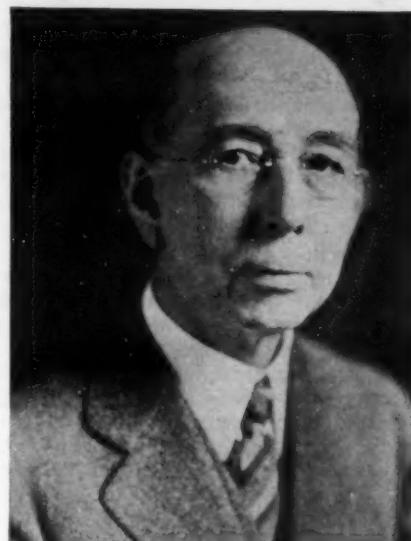
"Pathways of Song" a Distinguished Collection

Frank La Forge and Dr. Will Earhart Join Forces in Compiling and Editing Two Volumes of Splendid Song Material

MORE than a happy thought was the conception of two volumes of songs to be jointly compiled, arranged and edited by Frank La Forge and Will Earhart, which have been issued under the stimulating title, *Pathways of Song*, by Witmark Educational Publications. The idea of bringing together two men who have made distinguished places for themselves in different fields in America's musical life was little short of an inspiration.

Mr. La Forge has been, for some years, and is an outstanding figure in the teaching and concert world, whereas Dr. Earhart has won a place of honor as one of the truly worthy figures in our school system of music education. The former has given his life, as it were, to the profound study of the song literature of the world; the latter, from another viewpoint, has made a serious survey of vocal music. By combining their knowledge, these two musicians have produced in *Pathways of Song* two volumes unique among the publications of recent years. The authorship of the extremely well written foreword is not given, but from it we learn that the purpose of these books is "to place within reach of students in high schools, as well as those in studios and in schools specializing in music, songs of the greatest beauty, selected from wide fields of classical and folk song literature."

This gives the clue to the plan of the books, which are also noteworthy for songs that are largely in a restricted compass. Thus the songs are useful to students as well as artists. The point is well made that "while musical worth must be maintained at every stage if study is to develop fine taste and sound musical culture, vocal difficulties may be, and for a time must be, avoided." Further, only such songs have been chosen as lie well for the voice, songs that show that the composer knew and understood the medium



Dr. Will Earhart, Director of Music in the Pittsburgh Public Schools

for which he was writing. The editors have given every care to the matter of the English translations for the poems, when these are original in another tongue, both Mr. La Forge and Dr. Earhart proving themselves adept in this difficult work. Attention should be called to the number of unacknowledged songs included, songs that, according to the foreword, "appear to have been left to one side, quite undeservedly, by the winds of current interest."

It would have been comparatively easy to present the same songs in the two volumes, one in high, the other in low keys. But Dr. Earhart and Mr. La Forge have wisely chosen to do otherwise. Volume I is for high voice and contains songs by Haydn, Mozart, Liszt, Purcell, Franck, Schumann, Grieg, Schubert, Handel and Colasse, as well as German and Czechoslovakian folk melodies with piano accompaniments by Mr. La Forge. Edward Purcell, whose *Passing By* is included, was not a son of England's great composer, Henry Purcell, as the annotation states, but a nineteenth century English organist and composer, Edward Purcell-Cockran, who died in 1932. Volume II, for low voice, brings us songs by Schu-



Frank La Forge, Noted Voice Teacher, Composer and Pianist

bert, Haydn, Brahms, Franz, Lully, Bayly, Hefferman, Franck, Beethoven, Bach, Handel and Fauré, as well as Irish, German and French, and French Provençal folk songs, arranged by Dr. Earhart. At the top of the first page of each song is a brief note about the song and its composer.

The editors have provided in *Pathways of Song* material that should be used from coast to coast in schools and studios, wherever the study of voice is carried on. No more helpful or authoritative collections have been made to date than these by two American musicians, whose names are, indeed, guarantees of the excellence of their choice of material. The publishers, too, are to be congratulated on the admirable editions they have issued, the engraving and printing of the highest quality, offered at prices within the reach of music students as well as music lovers. To the latter, too, the volumes must exert a strong appeal, for they are, as well as study volumes, household collections of fine vocal music, which the average music lover who sings will want to have in his or her library.

A. WALTER KRAMER

WORCESTER LISTS TO INCLUDE OPERA

Butterfly to Be Given Complete—Nabokoff's Job to Have Premiere

WORCESTER, Aug. 10.—The Worcester County Musical Association has announced, with justifiable pride, the Diamond Jubilee performances of the Worcester Music Festival, from Oct. 1 to 6 in the Auditorium. Last year's plan of five evening concerts and an afternoon event for children will be continued. Albert Stoessel will conduct all concerts.

A novel feature, departing from Worcester traditions will be the complete operatic performance on Saturday evening of *Madama Butterfly*, with an outstanding cast, supported by a group from the local chorus. Alfredo Valenti will be stage director.

The choral novelty will be Nicholas Nabokoff's *Job*, a short oratorio for five male soloists, chorus and orchestra, given for the first time in America. Delius's *Sea Drift* and Honegger's *King David* will be repeated.

The presentation of four choruses

from the Bach B Minor Mass is the year's most significant step, looking forward to the performance of the complete work next year. Other choral works will include Franck's Psalm 150, familiar excerpts from Wagner, Verdi, and Beethoven, and two spirituals. The chorus of 400 will participate in four concerts.

Artists include Lucrezia Bori, Suzanne Fischer, Elsa Alsen, Jeannette Vreeland, Joan Peebles, Risé Stevens, Frederick Jagel, Roland Partridge, Warren Lee Terry, Robert Crawford, Julius Huehn, Gean Greenwell, Carl Friedberg and Joseph Knitzer. Walter Howe is the festival organist and associate conductor, and Mrs. J. Vernon Butler is accompanist.

Hamilton B. Wood, president of the association, is developing plans for a modest celebration of the festival's seventy-fifth anniversary.

JOHN F. KYE

The 150th anniversary of the birth of Spohr was celebrated in Brunswick, his native city, recently with an exhibition of manuscripts by him.

San Carlo Opera to Open Tour at Toronto Exposition

Fortuno Gallo has selected Toronto to open the twenty-fifth season of the San Carlo Grand Opera Company on Labor Day, as it was in that city, on the same holiday, a quarter of a century ago, that he commenced his operatic activities. During the first week of September, the San Carlo engagement will be one of the principal features of the Toronto Exposition. Scenery, costumes and lighting arrangements are being replenished during the summer months. Several new singers are promised.

Hilger Trio Tours Southwest

The Hilger Trio, Maria, violinist; Elsa, cellist, and Greta Hilger, pianist, has been touring recently in the Southwest, playing mainly at State Teachers' Colleges and Universities, throughout Iowa, Nebraska, Kansas, Oklahoma and Texas. Previous to the tour, they gave a concert at Cornell University, Ithaca, N. Y., and for several days were guests of Prof. Vladimir Karapetoff, head of the Electrical Engineering Department at the University.

YALE MUSIC SCHOOL AWARDS 12 DEGREES

Barrow Wins Ditson Fellowship—Original Works Performed

NEW HAVEN, Aug. 10.—Activities of the Yale School of Music closed with the commencement concert in Woolsey Hall. The program consisted of four original compositions for orchestra and the performances of five of the Music School students. The degree of Bachelor of Music was awarded to seven students and that of Master of Music to five at the regular commencement exercises of Yale University later.

Chief among the fellowship and scholarship awards was that of the Charles H. Ditson fellowship for one year's study abroad, won by Robert George Barrow, composer and organist. Mr. Barrow graduated from Yale in 1932, received his Bachelor of Music in 1933, and his Master of Music this year.

The original works conducted or played by the composer in each case, were: *Pièce Symphonique* by Albert Iver Coleman; *Symphony in A Minor*, second movement, by Gladys Hylander; a *Symphonic Movement* for violin and orchestra, Joseph Kirshbaum; and an *Overture in D Minor* by Edward Janowsky.

Four student pianists, Jacqueline Shively, Charles Demarest, Howard Seitz Wilson, and Roger Leroy Cushman—and one violinist, Alice Mary Cable, performed concertos of Bach, Bruch, Beethoven, Schumann, and MacDowell. The orchestra, composed of members of the New Haven Symphony and students of the school, was directed by Dean David Stanley Smith.

Bach Cantata Club Heard

Having inaugurated the pleasant custom of giving one public performance each spring in the Dwight Memorial Chapel on the campus of Yale University, the Bach Cantata Club gave its second recital recently to the manifest enjoyment of an audience which filled the chapel, its ante-rooms, and overflowed onto the steps and the campus. Two cantatas, of the three studied this year, were sung: *Christ lag in Todesbanden* and *Lobet Gott*. A chorus of seventy was led by Richard Donovan and accompanied by Bruce Simonds, piano, and Frank Bozian, organ.

MILES KASTENDIECK

Elda Vettori and Giovanni Gurrieri Sing at Newport Musicale

NEWPORT, R. I., Aug. 10.—Elda Vettori, soprano of the Metropolitan Opera, and Giovanni Gurrieri, tenor, gave a program of songs and operatic excerpts at the residence of the Misses Wetmore, Chateau-sur-Mer, Newport, R. I. Miss Vettori sang, among others, *La Forge's Hills*, and *The Last Hour* by A. Walter Kramer. The two artists were heard in duets from *Andrea Chenier* and *Tosca*. Mrs. J. Harrison-Irvine accompanied both singers skillfully.

Maria Safonoff and Julia Mery Gilli in New York Recital

A successful recital was given July 19 at the McMillin Theatre, Columbia University, by Maria Safonoff, pianist, and Julia Mery Gilli, soprano. Miss Gilli sang two groups of songs and Miss Safonoff played works by Schumann, Liszt, Borodin and Tchaikovsky.

America Has Everything—Why Go To Europe To Study?

Our Musical "Atmosphere" Is All One Could Wish, Says Mrs. Ernest Hutcheson—Performances of Every Type of Music Unequaled Anywhere—Our Background, Including Conservatories and Private Teachers, Is Inferior to None—Urge Cessation of Undignified and Untrue Insistence on American Inferiority—Student Who Goes to Europe at a Disadvantage Today—Tables Have Turned

Mrs. Hutcheson's timely article is reproduced from the "Music Clubs Magazine," the official organ of the National Federation of Music Clubs, by permission. The author, through her extensive knowledge of music education in this country and abroad, including her sympathetic work with young artists through the Federation and the Schubert Memorial, is particularly well fitted to deal with her subject. She is the wife of Ernest Hutcheson, noted pianist and dean of the Juilliard School of Music.—Editor, MUSICAL AMERICA.

By IRMGART HUTCHESON

AMONG the great changes which have taken place in our cultural life during the last twenty years, one stands out pre-eminently. Up to the time of the War the young musician's education could hardly be considered complete unless he had spent a year or two in Europe under the guidance of a great master. In addition to his major study he was to absorb musical atmosphere and acquire musical background, which were lacking in this country. I have no doubt that at that period study in Europe was almost a necessity for any one who had adopted music as a profession and who aspired to reach the top.

All this has changed. Our possibilities of hearing beautiful performances of masterpieces in every branch of music are not equaled anywhere abroad. It is difficult to refrain from superlatives in talking of American orchestras, of their leaders, of the wealth of recitals all over the country by visiting and American artists, and of some of the programs offered us over the air.

So much for the musical atmosphere. Now as to the musical background. The great masters to whom we went in Europe are, with very few exceptions, now living in this country. Our American conservatories today are equipped to give as thorough and comprehensive a musical training as any European school. When recently exchange fellowships were arranged between the best known German school of music and an American one, both students sent



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Irmgard Hutcheson, Who Pleads an Eloquent Case for Music Study in America Instead of Europe

abroad from here were engaged within a few months for leading parts at the Berlin State Opera, positions which they are holding at the present moment. Surely a telling tribute to American training!

We are as a nation still somewhat inclined to belittle our musical achievements. It has been drummed into us for many years that although we were quite capable of coping with the practical side of life, when it came to art and music, we were still in our infancy and had to be told what to like. This is a very dangerous doctrine; art is no exception to the rule that integrity is the only lasting foundation on which to build. We must express our own opinion—not echo, without inner conviction, that of any one else.

Foolish to Pursue "Big Names"

It frequently happens that I am asked for advice concerning music study, and I am aghast at the lack of wisdom shown by students who tell me that although they are progressing beautifully with their present teacher, they want to make a change because they feel they ought to study with a "big foreign name." Nothing could be more foolish than to make a change while a student is developing satisfactorily. The father of a gifted boy pianist recently told me that he believed one ought to go to as many different teachers in one's major subject as possible, and "absorb" from each of them that particular one's specialty. The father evidently meant his boy to become a composite musical picture of most of the world's leading pi-

anists, not realizing that he could hardly have thought of a better scheme for killing the boy's musical individuality. It is a teacher's business to draw out what is in the pupil, not to pour something into him, and if one has found the type of intelligent teacher who realizes that, ten years is not too long to remain under his guidance.

The will-o'-the-wisp chase after foreign names has been the cause of countless tragedies among young American talent. At a time when the young artist is most impressionable, we send him to a strange continent, not for a period of months, which would be a broadening experience of great value, but for years; often at a stage when he ought to be making connections and starting to earn his living in his native country. He is usually supported during his stay in Europe by well-meaning but ill-advised American friends.

Why Not Help Them Here?

It has always been a riddle to me why the same people who are willing to pour thousands into the support of a young student in Europe are unwilling to pay a modest sum to help him get a foothold here. After this life abroad under unnatural conditions the young student returns to his country, often quite out of sympathy with the conditions which he

finds here, and unable to contend with them. His fellow students of years ago who have remained here may have become self-supporting, whereas he has not been able to make even a start in this direction, nor has he had an opportunity to develop the capacity for making a place for himself in his native country. He has learned to play an instrument, but he has not learned to cope with life, nor has he developed the American qualities which are essential to success in his own land. He is out of place both here and abroad.

All this waste of human happiness and human material is the result of our foolish prejudice in favor of European training. And yet no one who is in touch with conditions in this country and abroad could deny that musically at least there is nothing that the student can not acquire just as well in the United States.

Let us have done with our undignified and above all untrue insistence on American musical inferiority, and wake up to a realization of our position—that of one of the world's great cultural powers. Let us be ready to assume the leadership which is naturally ours, and may the Federation of Music Clubs be in the vanguard of this, as well as of every other constructive musical movement.

Music's Struggle in Early New England

(Continued from page 10)

was the first step in the direction of establishing a choir. This arrangement soon became accepted as a matter of course, and as the repertoire of the singers increased and more tolerance was displayed for new tunes and anthems, the rest of the congregation began gradually to leave the entire music program to the select body of trained singers. The pitchpipe was now introduced and later, small wooden fifes and metal tuning forks were used in setting the pitch. The first instrument commonly accepted as suitable for use in church service was the violoncello or bass viol as it was erroneously called. After a great deal of opposition the use of violins was allowed provided that they were played "wrong end up" so as to resemble the bass violin. Other instruments followed, each in turn being violently opposed. In 1713, Thomas Brattle presented an organ to the Brattle Street Church in Boston and the instrument was refused. It was then sent to King's Chapel and because unpleasant demonstrations were feared it remained unpacked for several months, but was finally set up. Such was the spirit in which each new step in musical progress was met in New England.

Steady Progress Begins

By the beginning of the nineteenth century great activities had begun to develop along the lines of music. The plain unison psalmody of early New England had been forced to yield to a more progressive type of music, and the haphazard singing, the deaconing, and the assertion of individualism which marred the rendition of even the simplest of the early hymns were now replaced by the skillfully directed efforts of scores of well-trained voices. There was still an element of conservatism in the selection and interpretation of

hymns which added a certain dignity to the musical atmosphere, but the austerity and repression which had once characterized all church music had disappeared. Music had by this time found a definite place in the scheme of life in New England. Public concerts were being encouraged, choral societies were flourishing and an interest had been awakened in the formation of bands and orchestras. From the time of the early psalm-singing colonists, through the period of strife and dissension, into that more progressive era which followed, the music situation has been one of steady progress and attainment, forming the background for, and making possible that greater development of modern times which has resulted in New England's being a leader in the art.

Music League Offers Trip in Russia to Composition Prizewinners

The International Music Bureau announces a competition for choral works. Prizes offered to American composers are: first, three weeks' stay in the U.S.S.R., and two seconds, ten days' stay each. These prizes may be exchanged for their value in music libraries or musical publications, and are exclusive of fare to and from the Soviet border.

The theme must be related to the worker's struggles in industry and society, the form and size of composition to be decided by the composer. Works may be a capella or accompanied by piano or orchestra. Two copies are to be submitted with pseudonyms, accompanied by two sealed envelopes bearing the name and address of the composer. The jury consists of representatives of Russian and American literary and musical organizations. All entries must be in not later than October 11, 1934, at the Workers Music League, 5 East 19th Street, New York.

BERKSHIRE FESTIVAL TO INCLUDE NOVELTIES

Chamber Music Programs Sponsored by Mrs. Coolidge Will Be Presented in September

PITTSFIELD, MASS., Aug. 10. — The Berkshire Festival of Chamber Music, sponsored by Mrs. Elizabeth Sprague Coolidge, will be held at South Mountain on Sept. 19, 20 and 21.

New works to be performed are: Sonata for violin and piano, Henry Eichheim; Quintet for piano and strings, John Alden Carpenter; Trio, Roy Harris; Sextet for flute, oboe, clarinet, bassoon, French horn and piano, Edward Burlingame Hill. Other-

wise the programs will consist of music by Haydn, Beethoven, Bach, Casella, Jongen, Mozart, Tuthill, Rieti, Brahms, Bridge, Martinu, Respighi, Loeffler, Couperin, Rootham and Tansman.

The following will take part: the South Mountain Quartet of Pittsfield; the Casella-Poltronieri-Bonucci Trio of Rome; the Laurent Wind Quintet of Boston; the Kroll Sextet; a Chamber Orchestra consisting of members of the Boston Symphony, conducted by Richard Burgin; Alfredo Casella, John Alden Carpenter, Jesus Maria Sanromá and Frank Sheridan, pianists; Louis Persinger, violinist; Olga Averino, soprano.

More Brains Than Fingers! Today's Piano Maxim

Isidor Philipp, in America to Carry on Traditions of French Keyboard Art, Contrasts Old and New Approach to Study—Champions Music of d'Indy and Widor and Praises Godowsky

HAVE a place," Isidor Philipp indicated a chair with a wave of his hand and sat down, immediately sprang up again, rushed to a window and banged it to.

"The noise! I am astounded. Nowhere have I heard anything like it." He struggled frantically with a slide window and the blowing curtains. I helped him.

"New York" I said, "is comparatively quiet in the summer, its inhabitants

thing is on the grand scale. And I shall bring to your audiences the French music you so little know."

"D'Indy?" I suggested.

He nodded. "D'Indy, Fauré, Marie Widor. These are not exactly—how shall I say it?—rife in your country. No. You play d'Indy's *Istar Variations*, over and over. But little else. It is deplorable." He smiled. "We shall remedy that."

"You have a reputation for doing so," I said.

"I have. But then it is great music. Widor for instance. He is a very great man. That is not so widely known here. In my opinion I think he is one of the greatest since Bach, if not the—and he trailed the sentence off into the air with an expressive gesture.

"And your Godowsky. Leopold Godowsky." M. Philipp shook his head. "Why do you not play him more? He is a very great composer. The greatest since Chopin. And he is neglected. The things he has done! Masterworks!" He arose from the chair and paced the small room. "They are difficult perhaps. But then you have in this country musicians who can cope with his writings. And they are beautiful!"

"Your American reporters ask me if there is any great feeling for music in America. Any hope." Monsieur became very serious. "Listen. I have been in Austria. There are very great music lovers there. A people with years of culture and mixed heritages. It is in their blood. I go to a festival. And there are six or seven hundred people listening to music, intently. But the other night in Philadelphia—six and seven thousand! And so quiet. You could hear a pin drop, a fly buzzing. And not only cultured people with a great heritage of music and folk lore, just—just people. And their silence for two hours—for more than two hours, was profound. It was religious."

"There was one of your Americans who was a great writer and music critic. James Huneker. He understood what I meant by my methods of teaching. He was a friend of mine. A good friend and very sympathetic. He has written about me in his book called *Mezzotints in Modern Music*."

"You spoke of methods in teaching and technique just now. Do you think, I inquired, "that there is a great change in method since the time of, let us say, such fabled personages as Liszt and Rubinstein?"

M. Philipp placed the tips of his fingers together. "I knew them both. Particularly Rubinstein. I can answer you with regard to my own opinions on that subject. Where the student of piano yesterday practiced eight hours a day, today he plays three hours and learns the same amount. I do not prescribe the rigorous scales day in and day out. No. Not too much of this—and he performed a series of manœuvres in the air with his fingers, singing a rapid little accompaniment as he did so. "Today it is necessary for the student to be approached in a different manner. Vary the tutelage to the mind of the individual. It is, I think you say, the psychological approach. I can define my demand in four words. It is simple. *More brains than fingers!*"

A question I had wanted to ask since the beginning of the interview came next. "M. Philipp, you knew Claude Debussy?"

"I remember that in 1915 he came to me with twelve études that he wished



M. Philipp with Emma Boynet, His Pupil for Seventeen Years, En Route to This Country

me to go over with him—for technical reasons. Debussy was a strange man, strange as his music. These twelve études were written for a publisher. Every musician has a nature, a side—that is, if he be an eminent musician—

that he presents to the publisher. They were 'demand pieces,' these études, written to order. And it was difficult with Debussy to separate the nature that he presented to the world from the self that was really within him."

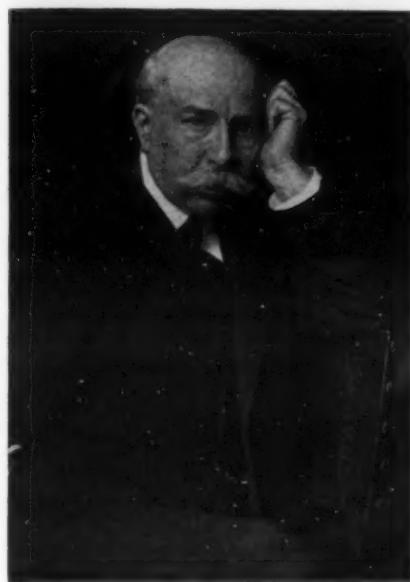
"You mean he was a man, psychologically speaking, turned within himself?"

M. Philipp shrugged. "I don't know. He was so difficult and at the time he came to me he was in a terrible state of mind—the war! Debussy said to me at this time that it was the noise of bombardment, the constant terror. He said, 'Philipp, it is the sound of it. If it is not there—and he pointed toward the outskirts of Paris, 'it is here,' and he indicated his head. He was very sensitive."

"The last time I saw him, he was ill. I told him then that his name was great, that he was a renowned and beautiful composer. He picked up a book in my studio and said, 'Debussy, Debussy, Debussy. A name in a book. Look at the other names in here, embalmed in books! Nothing is more dead than a book.' And I could say nothing."

Late afternoon sunlight crept into the room. The quiet-voiced professor arose. "We French are a very gay race you know. We laugh here," he touched his breast, "and we smile here, in the eyes. When we can no longer do that—" he lifted his shoulders, "it is finished."

WARREN POTTER



Isidor Philipp, Noted French Pianist and Pedagogue, Now Teaching in America

rush for the country at the first sign of heat."

"Quiet? This is quiet?" He peered at me, evidently astonished. "It is then in winter, worse than this?" I nodded emphatically. He shook his head unbelievably and sighed. The noises of the street were more remote now and I had an opportunity to study this man who had known so many of the great figures of the world, labored and taught and had finally carved out the eminence of his own present achievements. I found in him no pompousness or arrogance, nothing but a very gentle and honest dignity.

"So you want me to tell you, Monsieur, of music and France and personalities? Of myself perhaps?"

"Of anything you wish to say."

M. Philipp settled himself in his chair, searched his pockets and pulled forth a snapshot.

"This is a small photograph made on shipboard of Mlle. Emma Boynet and myself. She has a great talent. My pupil, you know, for seventeen years, and at the end of this month I will give four lecture broadcasts when she will play the examples. And your radio facilities here, they are so large. They reach everyone. It is like New York, nothing is small or provincial, every-

thing is on the grand scale. And I shall bring to your audiences the French music you so little know."

A question I had wanted to ask since the beginning of the interview came next. "M. Philipp, you knew Claude Debussy?"

"I remember that in 1915 he came to me with twelve études that he wished

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MUSICAL AMERICA for August, 1934

undertake, once the Philadelphia program has reached the stage of weekly performances.

Americans familiar with conditions in Europe know that in many of the secondary cities and some that are of primary musical importance the opera orchestra is also the concert orchestra of the community. In one outstanding instance, that of the Vienna Philharmonic, one of the world's foremost symphonic bodies is to be heard night after night in the pit of the opera house. There are various special circumstances, such as something approaching a double personnel and a limited series of concerts, but these do not alter the fact that opera and symphony are placed on the same high level of instrumental excellence.

The many Americans who have heard the Vienna orchestra do double duty at Salzburg, know that the symphonic capacities of the orchestra have not suffered by reason of the opera alliance. The Vienna Philharmonic, under a conductor of first rank, has to be considered whenever there is any enumeration of the half dozen foremost symphonic bodies of the world. Whether there is another opera orchestra to equal it may remain a matter of opinion; undoubtedly there are many persons familiar with the chief opera houses of the world who would place the Vienna orchestra first.

* * *

OUR audiences have come to take it for granted that the playing of the symphony orchestras will be on a higher plane than that encountered in the opera pit. There is every reason to expect that the Philadelphians, like the Viennese, will put opera playing and symphony playing on a parity. If this is accomplished—and New York as well as Philadelphia already has had a foretaste on several occasions of what it will mean, by virtue of special stage undertakings in which the Philadelphia Orchestra has been utilized—one aspect of opera will be much nearer the heart's desire. Mr. Toscanini never had the Philharmonic at his disposal when he was at the Metropolitan. Mr. Stokowski and Mr. Reiner will have an ensemble quite as celebrated for the Philadelphia opera performances.

There is another aspect, that of repertoire, which would seem to promise a change for the better, if opera should be taken over by the country's symphony orchestras. Naturally, the desire would be to present works that have full and rich orchestral scores. There would be more sympathy for contemporaneous novelties and less interest in dusting off for revival old scores that were written to display the talents of particular singers. Among standard works, there might well be more Elektras and Schwandas and fewer Bohèmes and Barbers of Seville. The emphasis would be on the ensemble, rather than the stars, with the spotlight shifting, for good or ill, from the singer to the conductor. There would be fewer performances, as compared to an established opera season, but more select ones, particularly in the choice of works. Each opera would be an event, instead of most performances being the routine grist of the mill.

* * *

IT may be that nightly opera has been proved too severe a drain on the public interest as well as the private pocketbook. Certainly, what is possible in the way of a night-to-night season in two or three cities is impracticable in the many others that might support opera at intervals of a week or a fortnight. No separate institution could well exist on the latter basis. But the orchestras, giving symphonies in the interim, would be enlarging their program and making their activity more continuous. A given city would be supporting one institution instead of two. There would be no competitive solicitation of funds and subscriptions, no divided allegiance on the part of patrons. But can the orchestras make such a step pay? The one way to determine that is to let them try. Whether the Philadelphia idea will go further is for the seasons immediately ahead to reveal.

Personalities



Alban, Paris

The Menuhin Family Luxuriates in a Happy Summer in France. In Front of Yehudi Is His Talented Sister, Hepzibah, Who Is to Make Her Concert Debut as a Pianist in a Paris Recital with the Celebrated Young Violinist in the Fall. The Other Sister, Yaltah, Also Gifted as a Pianist, Stands in Front of Mr. and Mrs. Menuhin

Schumann—The Ehrenring (Honor Ring) of the Vienna Philharmonic has just been bestowed upon Elisabeth Schumann, Viennese soprano. Miss Schumann is one of only four musicians who have been so honored.

Drdla—During a recent visit to Rome, Franz Drdla, composer of the famous Serenade, was received at a special audience by Pope Pius XI. Mr. Drdla presented His Holiness with his most recent composition, an Agnus Dei for soprano and violin, which is dedicated to the Pontiff.

Wolff—Having resigned from the conductorship of the Concerts Lamoureux which he conducted for a number of years, Albert Wolff, once of the Metropolitan, was unanimously elected president and conductor of the Concerts Pasdeloup. The Paris papers comment upon the fact that although Mr. Wolff's opera, *The Blue Bird*, was produced at the Metropolitan, it has not, as yet, been sung in France.

Coates—While in Russia, Albert Coates recently conducted a concert among the machinery in the Optico-Mecanique factory in Leningrad. An audience of 2,000 workers listened to the Seventh Symphony of Beethoven, excerpts from Tchaikovsky's Fourth Symphony and the Tannhäuser Overture. Mr. Coates is quoted as saying that it was one of the most significant moments of his existence.

Casals—The city of Barcelona, where Pablo Casals had his early musical training, where he was later professor at the conservatory, and where he conducts the Barcelona Symphony, recently named one of its finest streets in the new section of the town in honor of the eminent cellist. As part of the ceremonies of opening the Calle Pau Casals ("Pau" being Catalan for Paul), Mr. Casals was awarded the medal of the city and proclaimed its adopted son.

Johnson—During the ceremonies when Edward Johnson was invested with the honorary degree of Doctor of Music by the University of Toronto, the noted tenor said that his New York stage debut had been made in light opera at the Broadway Theatre then at Forty-first Street and Broadway, and some years later, he had arrived at the Metropolitan Opera House at Thirty-ninth Street and Broadway, via Paris, London, Rome, South America and Chicago. "I was only two blocks from where I started," said Mr. Johnson, "but it took me ten years to cover the distance!"

What They Read Twenty Years Ago

In MUSICAL AMERICA for August, 1914



Mme. Schumann-Heink and Siegfried Wagner at Bayreuth Twenty Years Ago Before the World War Brought the Festival to an Untimely Close. The Noted Contralto Sang a Song by Siegfried at a Musicals at Wahnfried and Repeated It for Cosima Wagner on Her Balcony the Following Day

War and Art

No more striking example of the devastating impact of war upon artistic culture could be found than the sudden termination of the performance of Parsifal at Bayreuth after the first act on Aug. 1 when the announcement of war was made, and singers, orchestra and audience left on the instant.

1914

Quite a Record!

Berliners heard the released Wagner opera, Parsifal, forty-eight times at the Royal Opera and forty-five times at the German Opera House in Charlottenburg—ninety-three times in all.

1914

What Became of It?

(Headline) TO ERECT A STATUE OF MME. NORDICA. Committee Plans Memorial to Singer as Isolde for Central Park, New York.

1914

Perhaps Because of Werther

Paris is asking what has become of the promised Rue Massenet. "Why," questions one of the daily papers, "has the author of Werther been sidetracked?"

1914

Primitive Talkies

Mme. Charles Cahier recently made records of several of her roles on the kinetophone, which combines the features of the phonograph and cinematograph. Mme. Cahier is the first of the leading singers to be chosen for this honor.

1914

Still a Bachelor

Rumor, which has so often had Antonio Scotti about to be married, has now associated his name with a prima donna of American musical comedy, Ina Claire.

1914

The Goossens Family and the Carl Rosa Opera

To the Editor of MUSICAL AMERICA:

It was pleasant to read in your last issue the excellent review by Oscar Thompson of Herman Klein's recently published book, *The Golden Age of Opera*. In reminiscent vein the author writes of witnessing at Norwich a performance of *The Bohemian Girl* in the middle '60's as follows: "Could the finest operatic ballet ever yield a more exciting climax than the breathless dance of Devilshoof, executed by Aynsley Cook in *The Bohemian Girl*—twirling, gyrating 'round the stage a dozen times or more, until everyone grew giddy save the leaping gypsy himself? Ah! Those were moments!"

Aynsley Cook was my maternal grandfather, whose impersonations of roles such as Devilshoof, Bartolo, and others of the basso-buffo variety were, and are still, considered as classics by those who witnessed them. Later, in 1875, he joined the then newly formed Carl Rosa Opera Company and sang with the great Santley on the inaugural night of the first season, when Figaro was presented.

Seven years later my paternal grandfather, Eugene Goossens the first, was to

Hollywood Bowl Concerts

Continued from page 4)

of that name, made a distinguished contribution in solo work. Directors of this new company are Ethel Meglin, Mr. Horton, Mr. Goni and Homer Grunn.

Sir Henry introduced the Strauss Don Quixote with solos excellently played by Ilya Bronson, cellist, and Emile Ferir, viola player, on his program of July 17. He also delighted the ultra-modernists with an excerpt from Hindemith's *News of the Day*. Elsa Alsen was the soloist for his all-Wagner concert two nights later and her singing of the Liebestod and the Immolation Scene from *Götterdämmerung* rightly earned her a tremendous ovation. She sang the Battle Cry twice before the audience would let her go.

Ernest Belcher presented the Friday night ballet, entitled *Carnival in Venice*, and set to music by Albert Hay Malotte. Raimond Paige conducted. The dancers were expert in toe and adagio work and the color added charm to an out-door performance on a large scale. Lester Donahue gave a stunning performance of the Liszt E Flat Concerto with the orchestra Saturday evening under Sir Henry's direction. Mary Teitsworth, a Los Angeles soprano of ability, sang a Mozart aria with excellent style.

Sir Hamilton Harty Acclaimed

Sir Hamilton Harty arrived from Australia to conduct the third and fourth weeks of the Bowl concerts and had an extraordinary success. Beginning auspiciously with Brahms's Fourth Symphony and continuing with particularly interesting lists, he created a positive excitement for orchestral music in the Bowl. He brought the orchestra up to its own capabilities, which are pretty high when the members care to exert themselves, and exalted the composers. The audiences were unusually large during his regime and he left for concerts at the Century of Progress in Chicago with the whole musical populace eager for his return. His orchestral accompaniments have been marvels of restraint and sympathetic support. Toscha Seidel was a soloist under his baton, playing the Tchaikovsky Violin Concerto brilliantly.

Pagliacci, conducted by Alberto Conti, and *Cavalleria Rusticana*, conducted by Nathaniel Finston, in concertized versions were Bowl innovations this year

join the Rosa Company as its principal conductor. This was in '82. A few years later my father (who, after a preliminary apprenticeship in the orchestra, succeeded his father as conductor of the same company) and my mother, who sang many contralto roles with the company, became members of the organization. Thus it was that at one period of the company's existence four of my relatives were simultaneously engaged in its productions.

Judge of my feelings, therefore, when in 1921 the Carl Rosa management invited me to conduct the Ring cycle and other operas of the repertoire during its last, but one, season at Covent Garden. I think there were no fewer than five members of the Carl Rosa orchestra in that 1921 season who had played under Eugene Goossens the first, Eugene Goossens the second, and

Yours sincerely,

EUGENE GOOSENNS the third.

P.S. I understand that a "modernized" version of *The Bohemian Girl* is running in New York under the title of *The Gypsy Blonde*! Why can't they leave well enough alone? Poor old Balfe—how he must be writhing in his grave!

and were eminently successful with the fans. William Tyrolier has trained an opera chorus of sixty to an admirable state of adaptability. Mr. Bonelli scored in both operas. Francia White, Tandy MacKenzie and Richards Dennis sang in the first and Mme. Alsen, Carl Omeron, Jean Chown and Eleanor Woodford in the latter.

Nelson Eddy, eminent baritone, and, among the resident artists, Georgia Starke, coloratura, and Marguerine Kuehne gave memorable performances with Sir Hamilton. The Irish conductor's Wagner night was a triumph. His closing concert on Aug. 4 brought out thousands of enthusiastic admirers. The orchestra gave him a tusch and placed a wreath on his stand and the audience stood in his honor.

ISABEL MORSE JONES

Boston Pops Conclude

Continued from page 4)

Sanroma, Leo Litwin, Elizabeth Travis Behnke, Verona Durick and Reginald Boardman, pianists; the Hans Wiener Dancers and the Sara Mildred Strauss Dancers, each in notable programs; David Zeikel, violinist; Jacob Langendoen, cellist, and various choral groups, including the Cecilia Society, the Orphean Glee Club and the Arthur Wilson Singers.

Many new orchestral works were also heard. Mr. Fiedler does not hesitate to pioneer in this field and offered first performances in Boston of Spring in Vienna, by Crist; Miniatures, by Paul White; Deems Taylor's Circus Day; Tall City by Spialek; the Russian Sailors' Dance from Gliere's Red Poppy; The Lido, a symphonic sketch by Cella and A Columnist Suite by Milton Rosen and David Zeikel. A Jubilee March by Ippolitoff-Ivanoff and a Piano Concerto by Bortkiewicz were given first performances in America.

The Children's Nights were most successful, especially the final one when the young people were invited to come in the costume of their favorite character. A very modern program of Music of Today was followed immediately by an Old Timer's Night.

GRACE MAY STUTSMAN

Eleanor Everest Freer Given Degree by Boguslawski College

CHICAGO, Aug. 10.—Eleanor Everest Freer, Chicago composer, whose operas have been given by the American Opera Company, was granted an honorary doctor of music degree by the Boguslawski College of Music on June 22. Scenes from Mrs. Freer's operas are being presented three times during the month of August at the Illinois Host House at the Century of Progress. On July 28 scenes from *Little Women* and *Massimilliano*, the Court Jester were featured. On Aug. 10, the Legend of Spain and the Chilkoot Maiden were to be heard, and on Aug. 25 a Christmas Tale and a Russian Ballet, *Vasilissa*.

Harriet Ware's Compositions Sung by Walter Mills

ROCKLAND, ME., Aug. 10.—A program of compositions by Harriet Ware was sung here on July 26 by Walter Mills, baritone, under the auspices of the Rubinstein Club. The composer was at the piano, and also played several solo works. The list was composed of thirteen songs set to poems by Miss Ware, Edwin Markham, Swinburn and others. Both composer and interpreter were warmly applauded.

Rossini's Singers and the Neighborly Side of Brahms

(Continued from page 7)

all time." We are tempted to add a wistful amen, recalling how Beethoven praised the Barber to Rossini's face, how Schumann adored it and how Berlioz was moved to tears when the young Adelina Patti sang Rosina.

A leapyear child, born Feb. 29, 1792, this genius who was dubbed Signor Crescendo, had few birthdays to celebrate in his long life; and superstitious as he was, he died on Friday the 13th. His misfortune was that he was almost, but not quite, another Mozart. As Toye observes, his contribution was a hearty laugh. Mozart was never really merry—underneath was always a tug at the heart, a strain of wistfulness, however brave the spirit of play. Rossini's mirth was whole-souled. He was not given to probing profundities of emotion nor was he gifted in the expression of the tenderness of love, as distinct from its bravado gallantries that he expressed so well. But in opera buffa, to quote Lord Derwent once more, "Rossini's appeal is unadulterated; it is that of pure fun, the fun of the perfect artist, who is at the same time perfectly of his own country, a country where the melancholy *arrière-pensées* of music such as the heavenly Mozart could not help writing, even in his most frivolous moments, must only disturb and render uneasy; no spectres at the feast for the Italians! So much the worse for them, perhaps; but how much the better for us, the inheritors of both!"

Brahms, the Man

FOR Rossini's opposite, both as man and artist, no more striking musical personality could be found than the slow-working, forever conscientious, peasant-blooded and often boorish Brahms, as surveyed anew by Robert Haven Schauffler in *The Unknown Brahms* (New York: Dodd Mead & Co.). In treating of the Hamburg genius's life, character and works in a volume largely based on new material, Mr. Schauffler has stressed the unconventional, the neighborly, the anecdotal and, it may be, the gossipy. In doing this, he has risked the danger of erring on the side of too frank an acceptance of tales which linger on in haunts that knew the footfall and the gruff voice of the round little man with the high-water trousers and the domineering beard.

But from the welter of sometimes dubious personal stories emerges a more convincing Johannes, and, withal a kindlier

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one, than the heavyweight German biographers have given us, skeptical though the reader is privileged to be of this or that reminiscence, or bit of confidence passed on after the lapse of 40 or 50 years. For Brahms was a complex character and one that needs to be seen in many lights, such as Mr. Schauffler's collection of anecdotes tends to shed upon him.

The very beard would seem to have been a variety of camouflage, designed to impress Brahms, himself, as much as anyone else. He was late in coming into full maturity as a man, if, indeed, there was not always something short of maturity in his physical nature. His voice was slow in changing. He forced it down and cracked it—so the story runs—by trying to make it sound manly when it



Offert à mon jeune Conégue
Arthur J. Sullivan G. Rossini
Paris 12.8.1862.

persisted in being a high, boyish pipe. The beard, when at long last it came, was his revenge or his solace for the years when a hairless face retained a look somewhat effeminate.

The beard may very well have been a defensive armor, in part self-reassurance, part even self-deception, since Brahms pretended to be many things he was not—or only partly was. For his own self-respect, he had to play the man. In this was some of the reason for his gruffness, the harshness of speech and manner difficult to reconcile with the tenderness in so much of his music.

For Brahms, Mr. Schauffler would have us believe, was something of a subject for the Freudians. He had a mother fixation. The red light district of Hamburg, where he played the piano in dives when little more than a child, left him with distorted notions of womanhood, that may have played their part in his failure ever to marry.

As Mr. Schauffler expresses it, the stream of affection and that of respect and admiration never could meet. For Brahms the good women he knew were exalted and beyond approach, and for the rest—that was to be hidden from the world. Whether any real good can come now from retelling in a biography old stories of the composer's adventures with street walkers, long current in Vienna and elsewhere, is something each reader of that part of Mr. Schauffler's book which is styled *The Singing Girls* may settle for himself. For this reviewer, the effort to psycho-analyze the subject falls short of the conviction of the professional in such matters; and the author appears a little over-anxious to build up a thesis on the strength of circumstances that might mean nothing at all if the person involved were some petty kapellmeister rather than the com-



Painting in Liceo Musicale, Bologna

Two of Rossini's Nightingales. Isabella Colbran (Above) Was the Composer's First Wife. For Her He Wrote Many of His Serious Operas. Maria Malibran (Right) Was One of the Highest Paid Artists of the Time

Rossini at Seventy (Left) Inscribed This Likeness to the Young Arthur Sullivan

Illustrations From Lord Derwent's Rossini

poser of the C Minor Symphony and the German Requiem.

Frei aber Froh—Free but Glad—was the motto which Brahms wove into various compositions, as he wove the name of his one-time flame, Agathe von Siebold into a sort of musical anagram in the G Major Sextet for Strings, Op. 36, the while he was sojourning in Baden-Baden to be near Clara Schumann—his way of remembering one flame while basking in the presence of another. That Brahms should have been interested in such musical crocheting is merely an indication of the playboy that remained in the artist—the same boy who at fourteen actually set the alphabet for four-part chorus—an opus subsequently consigned to the furnace. A lover of children, a candy dispenser who was continually pursued by groups of urchins hopeful that sweets would be forthcoming, he was something quite different from the social bear when really Frei aber Froh. For sundry juveniles he was "Onkle Brahms." Mr. Schauffler quotes a note in which the composer went a step further and signed himself "Onkle Bähmsen."

The kindness of Onkle Bähmsen was not limited to children. Mr. Schauffler recalls incidents in which Brahms went out of his way to be gracious to the humble, particularly to humble musicians, the while he insulted or shouted at people of station. He liked to shake hands with players in some little band or Kurhaus orchestra. He overlooked mistakes in the performance of music and even made himself an accessory in order to save the feelings of some offender. In one instance, when he was playing the Schumann Piano Concerto with orchestra, the first oboist went wrong in a phrase that is repeated by the piano, sounding an F Sharp instead of an E. Brahms, playing



Painting by Pedrazzi

the same passage, also played F Sharp, so as not to expose the error of the oboe player. At a rehearsal of one of his own compositions, by way of excusing the too rapid tempo at which part of it had been taken, he remarked that he must have marked the passage wrong and wrote in a *meno mosso*. But he could be sarcastic when conducting, as illustrated by an incident when he was rehearsing Haydn's Creation. The elderly soprano of his chorus persisted in a loitering tempo. "But, my dear ladies," he interjected, "why do you drag so? Surely you took this much faster under Haydn."

This was the Brahms who exploded at dinner parties, humiliating a hostess or affronting a guest. "How could I be in good humor," he once exclaimed, "when the lady on my right talked in E Major and the one on my left in E Minor?" This was the Brahms who squelched a compliment-seeker who ventured to ask him if he did not think she resembled a certain Frau N., a famous beauty, by growling: "I simply can't tell you two apart. When I sit beside one of you I invariably wish it were the other."

Affecting—the more so because it has its ludicrous aspect—is the story told by the composer's housekeeper, Frau Truxa, of the death of the master. She alone was with him. There was something he wanted to say to her but his plate of artificial teeth kept falling down and prevented him from speaking. When he found that his efforts were useless, great tears came into his eyes. He sank back and was gone. What he would have said might have been some trivial thing—or it might have been the expression of some profound stirring of his spirit. The last words he is known to have spoken were those of a little earlier, when, persuaded to drink a glass of wine from the cellars of his friend the Duke of Meiningen, he murmured, "Ja, das ist schön." The music in mind, that utterance of the dying Onkle Bähmsen would seem to characterize the inner Brahms as truthfully as his motto, "Free but Glad."

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ENSEMBLES APPEAR IN SEATTLE EVENTS

Seasonal Concerts Presented by Choral Clubs and Kindred Groups

SEATTLE, Aug. 10.—During the past few weeks the opening of the summer session of the University of Washington and the Cornish School, accompanied by student recitals, have been the principal events. Many Seattle teachers were represented on the program of the Washington State Music Teachers Association convention at Bellingham, June 20-22.

Glee clubs and orchestra of Roosevelt High School gave two performances of Kalman's comic opera, *Countess Maritza*, directed by Ernest H. Worth.

The seventh annual Composers' Concert at the University of Washington was given under the auspices of Sigma Chapter, Phi Mu Alpha, presenting works by Mary Scott Riesland, John Wright DeMarchant, George F. McKay, Haven Hensler, Constance Ellis, Sister Mary Frances Milles, LeRoy Wren and Carl Paige Wood.

Seijiros Tatsoumi, lyric baritone, after an absence of twelve years in the Orient and study in Europe, was heard in recital on June 27, assisted by his wife, Suzuko Tatsoumi, pianist.

Choral works of Sir Edward Elgar were presented by the choir of the First Methodist Church and the Amphion Society under the baton of Graham Morgan.

Concerts have been given by the following clubs: the Amphion Society, under the baton of Graham Morgan; the Treble Clef Club, Edwin Fairbourn, director; the Seattle Orpheon, conducted by Arville Belstad; the Nordica Choral Clubs under the leadership of Helen Crowe Snelling in A Carnival Night in Vienna; the Svea Male Choir, C. H. Sutherland, director; the Ladies Lyric Club, led by Paul Engberg, and the Plymouth Girls Club Chorus directed by Thirza Cawsey.

Soloists assisting in these programs were Rita Lorraine and Mary Rychard, violinists; Charles Stay and Marshall Sohl, tenors, and Alexander Campbell, baritone. Orpha Moser, Ruth Wohlgamuth Kraft, Marjorie Anderson and Elva Parker accompanied.

Marion Bauer, composer and author, gave a lecture-recital, *The Dance in Relation to Art Music*, under the auspices of Seattle Chapter, Pro Musica, recently. Margaret Joslin, Dorothea Hopper Jackson, Elizabeth Child Turner, Hermann Ulrichs and Helen Louise Oles, pianists, assisted.

Russian Program Is Given

The Seattle Musical Art Society, representing the National Federation of Music Clubs, gave a program in which Russian music was interpreted by ensembles and the following soloists: Mrs. Erroll Rawson and Helen Louise Oles, pianists; Nora Crow Winkler, violinist, and Margaret Moss Hemion, soprano.

The annual chamber recital under the direction of Moritz Rosen was presented by the music department, University of Washington recently. Junior Rosen, Ruth Henley, Kathryn Kantner and Mary Elizabeth von Boecklin played works by Mozart, Conus, Vivaldi, Schumann and Bach.

Winter Winds, a chorus for women's voices, by Carl Paige Wood, member of the university's music faculty, was featured on the American program given

by the Ladies Musical Club previously.

Singing pupils of Magnus Peterson took part in a program which included The Secret of Suzanne and arias from *Tannhäuser* and *The Barber of Seville*. Those heard were Lois Hartzell, Ernest Goddard and Robert Dickie, with Elizabeth Hartzell at the piano.

DAVID SCHEETZ CRAIG

LONG BEACH HEARS ORATORIO CONCERTS

Mixed and Male Choruses Appear in Performances of Notable Character

LONG BEACH, CAL., Aug. 10.—Choral performances have been notable. The *Creation* was sung by the Civic Chorus, Rolla Alford, conductor, in the Auditorium on June 17, the instrumental part being played by the Long Beach Municipal Band under the leadership of Herbert L. Clarke. Soloists were Vera Downs, Robert Edmonds, Mr. Alford and Frederick Hobson. The choir of First Congregational Church, Raymond Moremen, director, gave Mendelssohn's *Hymn of Praise* on June 6. Elijah was presented by the choir of First Methodist Episcopal Church, Lillian Marie Brandvig, director.

The Gwent Male Chorus of sixty, conducted by L. D. Frey, appeared June 5. Earlier in the season Mr. Frey conducted five choruses in a program given with the Woman's Symphony, which Eva Anderson conducts. He also led the chorus of the Woman's Music Club in seasonal activities.

Joseph W. Clokey's choral work *Adoramus Te* had its premiere in First Congregational Church recently under the direction of Mr. Moremen. The choir was assisted by St. Luke's Choristers, led by William Ripley Dorr.

The Municipal Band celebrated its silver jubilee with a concert in the Municipal Auditorium on June 2. Mr. Clarke conducted. The band gives daily summer concerts on the beach.

ALICE MAYNARD GRIGGS

Closing Exercises of American Conservatory in Orchestra Hall

CHICAGO, Aug. 10.—The forty-eighth annual commencement exercises of the American Conservatory of Music were held in Orchestra Hall on June 19. Students and the conservatory symphony orchestra conducted by Herbert Butler gave the musical program. President Karleton Hackett made an address and awarded the honorary degree of Doctor of Music to Arthur Olaf Andersen. Students who appeared were Wilber Held, organist; Ethel Evensen, Dorothy Coski and Miriam Ulrich, pianists; John Eliot, Robert Speaker and Herman Larsen, vocalists; Paul Kahn and Ruth Schere, violinists.

Beal Hober to Be Under Management of Willmore and Powers

Beal Hober, soprano, has come under the exclusive management of Willmore and Powers, who are arranging for her a tour that will begin in the autumn.

Among her engagements is a recital on the Peabody Conservatory Artists' Series on Nov. 16.

The Institute Moniuszko in Warsaw has instituted a competition in instrumental playing, conducting and composition in which all competitors must be below fifteen years of age.

Budapest Responsive to Program of Works by Alexander Jemnitz



Alexander Jemnitz's Newest Compositions Heard in Budapest Program

BUDAPEST, Aug. 5.—At the Musik-hochschule (Musical High School) here a program of his newest works was recently given by Alexander Jemnitz, who, with Bartók and Kodály, ranks today as a leader in Hungarian creative music. The serious and purely artistic ideals which Jemnitz seeks to attain, are evidenced not only in his severe composition technique which spurns external effects, but also in the amazing variety of forms which he un-

dertakes and in his preference for unusual instrumental combinations.

One had noted in his chamber music on earlier occasions the complete blending of polyphonic movement with monodic elements. His new works confirmed this impression.

Jemnitz, like Hindemith, is one of the most successful exponents of the solo sonata. At this concert works in this form for the violin and also for the harp, were heard. I recall with pleasure his solo Sonata for 'cello.

Maria von Basildes and Andreas Rösler were enthusiastic interpreters of his new songs to poems by Erdélyi. Appreciated in the other works were Lydia Barabás, violinist, and Ludwig Kentner, pianist. It would, in my opinion, be very desirable, for the music of Alexander Jemnitz to be introduced in foreign lands beyond the borders of Hungary. I feel it is deserving on its artistic merits of such hearings.

WILLI REICH

Hold Commencement Exercises of Chicago Conservatory

CHICAGO, Aug. 10.—The Chicago Conservatory held its commencement exercises in the Studebaker Theatre on June 17. Participants were the Conservatory Symphony, Richard Czerwonky, conductor; Betty Craig Coyle and Roberta M. Hayes, pianists; Valentine Moritz, violinist, and Bernard Van Hefte, tenor. A group of three songs by Miss Coyle was sung by Harriet Brewer, contralto, with the composer at the piano. President Edgar Nelson made an address and conferred the degrees. Preceding the musical program the dramatic department of the conservatory appeared in an excellent presentation.

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BOSTON, MASSACHUSETTS

Eben Tourjee, the Poor Boy Who Rose to the Revolutionizing of Music Education

Founder of New England Conservatory Had Intense Life of Struggle and Achievement—Honored on 100th Anniversary of His Birth

BOSTON, Aug. 10.—A practical man with an educational vision; an American of sturdy Huguenot descent, and a man whose career was as romantic as that of a hero in a best seller—who? Eben Tourjee.

Born in poverty in Warwick, R. I., June 1, 1834, the man who was later to found the New England Conservatory, was put to work in a cotton mill at eight (no child labor laws in those good old days!), captured the post of village organist at thirteen, secured a clerkship in Providence at fifteen, opened his own little music shop in Fall River at seventeen, and the same year, 1851, began the work which was to revolutionize the teaching of music in this country.

To eke out a scanty income, young Tourjee became instructor in music in the public schools, but his most significant move was to establish classes in pianoforte, voice and organ, the first of their kind in America. His own bitter struggle for a musical education had convinced him of the need for greater opportunities than those then existent.

Although at the age of seventeen he had set himself up as a teacher of music, he had no illusions concerning his fitness for the job. With characteristic energy he obtained financial backing and went to Europe for study in (and of) the great conservatories of France, Germany and Italy. Returning to America, he experimented a bit in Providence, where he established the Providence Conservatory of Music and at an opportune moment, went to Boston where, in 1867, he founded the New England Conservatory of Music.

Tides Retreat in Terror

With this act, he laid the cornerstone of the plinth upon which has been erected the gigantic superstructure of the conservatory system in America. His modest plant comprised seven rooms in the old Music Hall Building, the floors of which were shaken daily by the vibrations of the mighty Music Hall organ. This is the instrument, you may remember, before whose thunderous roars the waters of Boston Harbor were said to have retreated in



Eben Tourjee, Founder of the New England Conservatory, from a Bust Which Stands in an Upper Hall in the Conservatory

terror, during the initial tryout in the early 'sixties. Tradition also has it that the back rush of the tide greatly damaged the docks.

Undaunted by these tremors, however, the youthful musikers trudged upstairs to lessons, and as each was requested to report at the office before attending classes, Dr. Tourjee established direct contact between himself and his students. Perhaps some of the "old grads" who read this will affectionately remember the stocky, dynamic little man in the black skull cap (he always wore one) whose dark beard but ill concealed the extreme kindliness of his expression. Always carefully groomed, his small figure commanded respect wherever it appeared.

Fled a Bombardment

From 1867 on, the threads of Dr. Tourjee's career are almost inextricably tangled in the web of Boston's musical and civic life. He it was who whipped into shape (in the old Music Hall) a chorus of over 8,000 for the National Peace Jubilee of 1869, for which Wesleyan University awarded him an honorary doctorate in music. It is amusing to recall that J. S. Dwight, editor of *Dwight's Journal of Music*, fled this jubilee performance with its announced bombardment of anvils, organ, orchestra, bells and cannon, thereby missing an epoch making event in the history

of choral music in America, since that performance marked the exit of silly ballads and lachrymose hymn tunes as choral material and the entrance of the dignified choral works of Handel and Haydn.

Three years later this indefatigable little man trained some 16,000 singers for the international World's Peace Jubilee of 1872, and it is not improbable that some readers of MUSICAL AMERICA were members of that vast chorus.

Throughout his career, Dr. Tourjee evinced a faculty for surrounding himself with musicians of the highest attainments and it is natural that his institution, of which Lillian (Norton) Nordica was a graduate, should have prospered. It is difficult to estimate the far reaching influence of Dr. Tourjee's vital personality, for his was a pioneer spirit and to the day of his death in 1891, his persistent adherence to an ideal remained steadfast. Through his vision, thousands of students have been given opportunity for study, otherwise denied them, and by that study they have not only enriched their own lives, but in turn, they have also enriched the lives of others.

GRACE MAY STUTSMAN

CORNELL PUPILS HEARD

Summer School at Round Lake Presents Interesting Programs

ROUND LAKE, N. Y., Aug. 10.—The regular Friday evening recitals of the A. Y. Cornell Summer School of Vocal Instruction in the Auditorium, have attracted large audiences. Programs of songs and arias, as well as ensemble works have been extremely well presented by talented pupils of Mr. Cornell.

Those heard in the recitals of July 6 and 13 were Alice Cooper, Mary Black, Hazlitt Moore, Mary Rumph, Virginia Reeves, Mary Hans Houlihan, Maud Barragan, Rosemary Hughes, Ann Person, Eleanor Schaeffer, Lillian Russ and Katherine Wilson, sopranos; Teresita Punaro, mezzo - contralto; Katherine Hutton, Viola Langwig, Sybil Carey and Helen Hawley Parkis, contraltos; Ralph Palmer, John G. Smyth, Kenneth Ayres and W. Hawthorne Carr, tenors; John Yarmchuk, Edward C. Rood and Richard Fisher, baritones, and Orville Brower and George Harvey, bass. Accompaniments were played by Nils A. Nelson and Floyd Walters.

Columbia School of Music Holds Thirty-third Commencement

CHICAGO, Aug. 10.—The Columbia School of Music held its thirty-third annual commencement in the recital hall of the new school on June 17. The program was presented by Mary Curry Lutz, soprano; Carl Landahl, pianist; the Columbia School Chorus under the baton of Louise St. John Westervelt, the Columbia String Quartet and the Columbia Vocal Ensemble. A class reception and the conferring of degrees, diplomas and certificates followed.

Mrs. Hadden-Alexander Gives Recital of Works by MacDowell

Mrs. Hadden-Alexander, pianist, gave a program of works by MacDowell at the Morningside Residence Club, New York, on the evening of July 23, for students of the Summer School at Columbia University. Mrs. Hadden-Alexander, who was a pupil of MacDowell during his years as a member of the faculty of Columbia, played the *Keltic* and *Tragica* Sonatas, the D Minor Concerto and groups of shorter works.

WESLEYAN MUSIC SCHOOL HAS BUSY SUMMER TERM

Fall Season to Open Sept 10—Organization Housed in Modern Presser Hall

BLOOMINGTON, ILL., Aug. 10.—The School of Music of Illinois Wesleyan University has enjoyed an exceedingly busy summer term, according to Arthur E. Westbrook, dean of the school of music and professor of voice. Many former students of the school returned to complete work on master degrees and many special students from cities throughout the Middle West were registered. The faculty consists of twenty-two members, including Bessie Louise Smith, piano and theory; Edmund Munger, piano; William B. Kritch, violin; Russel Harvey, band instruments; Frank B. Jordan, organ; Grace Grove, voice; Albert Martini, violin; Carie Ruffner, public school methods, and Virginia Husted, cello.

The school of music is housed in Presser Hall, the beautiful modern building for which \$75,000 was donated by the Presser Foundation of Philadelphia and the remaining \$92,000 subscribed by the citizens of Bloomington. Presser Hall contains twenty-five studios, thirty practice rooms, one small recital hall, and an auditorium seating eight hundred.

The fall term will begin on Sept. 10. Four-year collegiate courses are offered leading to the degree of Bachelor of Music. Public school music courses include a two-year course for which a certificate is granted and a four-year course with a degree of Bachelor of Music. A limited number of partial scholarships is available. Graduates of this institution occupy important positions in public schools, colleges and universities throughout the United States.

Sylvan Levin Busy with Summer Teaching

WAWA, PA., Aug. 10.—Sylvan Levin, pianist and conductor, is devoting his summer to vocal and operatic coaching here. Among his prominent pupils is Agnes Davis, soprano, who was soloist with Eugene Ormandy at the Robin Hood Dell on July 11 and 12, in Beethoven's Ninth Symphony, and sang on the following evening the taxing Immolation Music from *Götterdämmerung*.

Irra Petina, mezzo-soprano of the Metropolitan Opera, is spending the summer preparing roles with Mr. Levin for next season, as is Edwina Eustis, contralto, who will sing Fricka in *Die Walküre* with the Cleveland Orchestra next winter.

Mr. Levin is director of the Philadelphia Orchestra Chorus, a member of the faculty of the Curtis Institute of Music and conductor of the York, Pa., Symphony.

Little Symphony Illustrates Music of Different Countries

WHEELING, Aug. 10.—A Little Symphony Orchestra is presenting six concerts of various nations' music, entitled Symphonettes. Enrico Tamburini has entered upon his sixth season as conductor. The recent Italian night comprised works by Rossini, Mascagni, Donizetti and Verdi.

The Chamber Music Society holds open-air concerts at Ogelbay Park on Wednesdays. The personnel includes David Daniels and Earl Somers, violins; Tom De Prospero, clarinetist, and Enrico Tamburini 'cellist.

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CALIFORNIA PUPILS WIN CERTIFICATES

Young Musicians Honored at Teachers' Convention in San Diego

SAN DIEGO, CAL., Aug. 10.—Certificates of Merit were awarded to more than 400 music students at the twenty-fourth annual convention of the Music Teachers' Association of California, held here, July 5, 6 and 7. The ceremony was conducted by the state president, Paul Clarke Stauffer, formerly president of the Colorado Music Teacher's Association.

Artists and speakers appearing on the convention programs were: John M. Williams, John Doane, Homer Grun, Charles Wakefield Cadman, Alfred Mirovitch, Alice Barnett Stevenson and E. H. Wilcox, secretary of the International Bureau for Religious Music. Highlights of the convention were the banquet, with Mme. Schumann-Heink as guest of honor and principal speaker, the recital on the Spreckels out-door organ in Balboa Park, the opening serenade concert by the Bonham Boys' Band of 100, Jules Jacques, leader, the Polyphonia A Cappella Choir, Dr. Earl Rosenberg, conductor, and the traditional High Jinks, directed by Lillian Birmingham.

The Certificate of Merit plan, recently adopted by the association, has successfully completed its first year of operation, and is part of a "Five-year Plan," designed to stimulate interest in music study, and to provide music pupils an official record of music study with recognized private teachers. By this plan, Certificates of Merit are offered to pupils of M.T.A. teachers who have maintained an unbroken record of continuous study during the school year.

The convention, which was one of the most successful in the history of the association was the fifth held in San Diego in the past twenty-four years.

LAURA E. NICHOLS

Oregon Federation Secures Funds for Public Concerts

PORTLAND, ORE., Aug. 10.—The Oregon Federation of Music Clubs launched a movement to secure federal relief funds for band and orchestra musicians last month. As a result, concerts are being given three nights a week in the public city parks for twelve weeks by a band of thirty-five, an orchestra of twenty-five and a small dance orchestra. Wages are paid by SERA, the public relations committee is responsible for incidental expenses and the Musicians' Mutual Association contributes the compensation insurance.

Blanche Lederman, MUSICAL AMERICA's correspondent in Kansas City, Mo., is spending the summer at the Oregon beaches.

J. F.

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A Master Class in Summer Setting



Papin

Percy Rector Stephens's Master Class, Held in St. Louis at the Home of the Late Charles Galloway. The New York Voice Teacher and Mrs. Stephens (Jeannette Vreeland) Are in the Centre of the Group and Charles Galloway, Jr., Who Acted as Secretary, Stands at the Back, Left

ST. LOUIS, Aug. 10.—Percy Rector Stephens, well-known New York voice teacher, has recently completed a summer master class at the home of the late Charles Galloway, whose son, Charles, acted as secretary.

The class, the largest Mr. Stephens has ever conducted, continued for four weeks, during which time he was busy

consistently.

Singers and pupils from Macon, Festus, Columbia and University City, Mo.; Belleville, Ill.; Detroit and Los Angeles, in addition to many of the local singers and teachers, were in the group. Mrs. Stephens (Jeannette Vreeland) traveled here to be with her husband.

TABLOID OPERA STAGED IN CINCINNATI

Standard Works Given in Nippert Stadium—Corona Hailed as *Thaïs*

CINCINNATI, Aug. 10.—Massenet's *Thaïs* was given during the second week of the musical season at the Nippert Stadium of the University of Cincinnati under the auspices of the Cincinnati Musician's Association, with Leonora Corona singing the title role beautifully and acting it dramatically. Athanael was extremely well done by Mario Valle and Joseph Royer, and Nicias proved a congenial role for Giuseppe Cavadore.

Il Trovatore was the alternate opera. Norma Richter, a Cincinnatian, proved an opulent voiced Leonora. Aroldo Lindi, as Manrico, did some of his best singing of the season. Mr. Valle and Mr. Royer won equal applause as Count di Luna, and the Azucena of Lydia Van Gilder established her quite firmly in the esteem of the audiences.

The major portion of the credit for the excellence of the operatic miniatures, however, goes to Fausto Cleva, who has cut the scores expertly and whose conducting is of the highest calibre.

The popular band and orchestral programs which precede the opera each night have won new acclaim for Frank Simon, Reuben Lawson and Theodore Hahn, conductors.

Pagliacci and *Faust* were given during the third week. *Pagliacci* had a dramatic performance by an excellent cast that included Miss Richter as Nedda, Mr. Lindi as Canio, Mr. Valle as Tonio, Mr. Royer as Silvio, and Francesco Curci as Beppe. *Faust* Cleva conducted the first performance and subsequent ones were given under the baton of Miguel Sandoval.

Faust, beautifully sung by all of the principals, was dominated by the

Mephisto of Léon Rothier, who gave a magnificent performance. Miss Richter was at her best as Marguerite and Edward Molitore was admirably suited to the title role. Much applause was given the Valentine of Mr. Royer and Lydia Dozier was a pleasing Siebel. Miss Van Gilder was Martha and Natale Cervi sang Wagner. Mr. Cleva conducted.

During the fourth week Lucia and La Forza del Destino were given. The former with an excellent cast that included Lita May in the title role, Franz Trefzger as Edgar, and Mr. Royer as Henry. La Forza was sung by Miss Richter, Mr. Lindi, Herbert Gould, Mr. Valle, Mr. Cervi and Mr. Curci.

Lohengrin was the recent outstanding production. Miss Richter sang Elsa and Arthur Gerry, Lohengrin. Mr. Gould was the King, Robert Korst, Telramund, May Barron, Ortrud and Louis John Lonnen, the Herald. The alternate bill was *Cavalleria Rusticana* with Miss Richter, Mr. Lindi, Mr. Royer, Lydia Dozier and Rose Laraspata.

Concerts were given in Music Hall by artists appearing under the auspices of the Wise Centre recently. Those heard were Sophie Braslau, Hulda Lashanska, Mischa Levitzki, Toscha Seidel, Ossip Gabrilowitsch, Chase Baromeo and the Musical Art Quartet.

Herbert Greer French, chairman of the board of trustees of the Cincinnati Symphony, has been elected to the presidency of the Institute of Fine Arts, to succeed the late William Cooper Proctor.

J. Hermann Thuman has announced his Artist Series for next season as follows: Elisabeth Rethberg; the Metropolitan Quartet; the London String Quartet and Harold Bauer; and the Boston Symphony.

SAMUEL T. WILSON

PROVIDENCE OPERA GIVEN IN OPEN AIR

Mascagni Forces Present Three Works—College Holds Commencement

PROVIDENCE, Aug. 10.—The Mascagni Opera Company, presenting *Aida*, and the double bill *Cavalleria Rusticana* and *Pagliacci* at the Cycledrome, gave this city its first experience of out-door opera. Anna Leskaya was the *Aida*; Rosita Fordieri, the Amneris; Bernardo de Muro, Rhadames; Martino Rossi, Amonasro; Eugenio Prosperoni, the King; Costante Sorvino, a messenger; and Maria Rica, a priestess. Emilia Vergeri sang *Santuzza*; Maria Rica, Lola; Lina Pinelli, Lucia; Bernardo de Muro, Turiddu; Martino Rossi, Alfio; Lavinia Darve, Nedda; Edward Ransome, Canio; Ciro de Ritis, Tonio; Costante Sorvino, Beppe; Eugenio Prosperoni, Silvio. G. Simeoni conducted.

The Providence College of Music held graduation exercises on June 20 and 21. Graduates of the teachers' normal course were Albert Twitchell, Jr., violin; Helen Donovan, Helen Morse, and Ruth Stevens, piano. Original compositions of the graduates were performed with Wassili Leps, director of the college, at the piano.

The following teachers have recently presented pupils in recital: Beatrice Bell Battey, violin; Lydia Bell, piano; Jessie F. Chace, violin; James Gray, piano; Hugo Norden, violin; Elmer G. W. Smith, voice; Mabel Woolsey, voice; and Mrs. E. A. Wilcox, voice and piano.

ARLAN R. COOLIDGE

Soviet Dances Are Presented

A program of dances developed by the Russian people under the Soviet Government was given by John Ovington, formerly instructor in economics at Harvard University, on the grounds of the General Theological Seminary, on the afternoon of June 14, under the auspices of the Contemporary Arts Painting of the Month Club. The audience was cordial in its applause both of the dances and of the imitations given of speeches characteristic of different types of Russian workers.

C.

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Fall Semester September 17

For catalog write Arthur C. Becker, Dean

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Dr. Herbert Graf Brings Philadelphia Wide Experience as Stage Director

VIENNA, Aug. 5.—Dr. Herbert Graf, who has just been engaged as stage director for the forthcoming Philadelphia opera, is only thirty-one years old, and studied musical sciences at the University of Vienna and received



Dr. Herbert Graf, Who Will Be Stage Director of the Opera in Philadelphia

his doctor's degree from that institution, his thesis being: Richard Wagner,

FOUR DELL OPERAS ATTRACT THROGS

Smallens Leads Familiar Works—Noted Singers Applauded

PHILADELPHIA, Aug. 10.—Familiar operas have filled successive Monday and Tuesday evenings at Robin Hood Dell. Sagacity and safety of selection have been approved by large audiences. Special commendation is due Alexander Smallens for his exceptional ability in attaining musico-dramatic solidarity in an environment not originally intended for opera. Karl Schroeder, the stage director has also achieved convincing results, under makeshift conditions.

The works sung have been Lucia, July 17-18; Trovatore, July 23-24; Carmen, July 30-31 and Aida, Aug. 6-7. Lucia brought a new coloratura, Muriel Mumrel to the title role, and marked the return of Myron Duncan who was the Edgardo. Claudio Frigerio made his Dell debut as Enrico and Albert Mahler was unusually effective as Arturo.

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Stage Manager. In addition to this, he studied operatic stage management at the state academy and also singing. His teacher in stage management was Josef Turman whom Richard Strauss had engaged as director at the Vienna Opera, and for whom Dr. Graf acted as assistant both in Breslau and Frankfurt. In the latter city he was teacher of operatic staging at the conservatory.

Driven from Germany by the National Socialist régime, he has more recently been active at the German Theatre in Prague and the opera at Basel, Switzerland. In the former city he presented Handel's Joshua with 700 participants and in the latter, an almost unknown work by Schubert, *Der Fremde aus Salamanka* (The Stranger from Salamanca) as part of the Schubert Festival. In the Swiss capital he staged in all, twelve operatic works among which were Strauss's *Arabella* with the composer conducting, and Weber's *Oberon* with Weingartner.

Dr. Graf is modern in his ideas but not obtrusively so. He caused some comment in Frankfurt when he produced *Lohengrin* without the swan, following the present tendency to omit animals from the Wagner operas.

In spite of his youth, Dr. Graf has numerous achievements to his credit and Philadelphia may expect interesting productions under his guidance.

DR. PAUL STEFAN

cluded Bianca Saroya, Agnes Davis, Cyrena Van Gordon, Frederick Jagel, Mr. Frigerio, and Harold Kravitt.

A lovely voice well used and a somewhat novel and genial cigarette girl, marked the debutante mezzo-soprano, Bruna Castagna in *Carmen*. Both she and Edward Molitore, the Don José, interpreted their roles intelligently. Mostyn Thomas as Escamillo, and Marie Budde, the Micaela, contributed to the evenings' successes. The well-known Remendado and Dancairo of Albert Mahler and Abrasha Robofsky added touches of honest comedy; the Frasquita of Thelma Votipka and Mercedes of Philine Falco added to the concerted numbers.

Aida, beginning rather slowly, both theatrically and vocally, reached impressive quality in the Nile scene and the tragic finale. Anne Roselle scored in the title role. Margaret Matzenauer as Amneris, Agnes Davis as the unseen priestess, Paul Althouse as Radames, Mostyn Thomas as Amonasro, Chase Boromeo as Ramfis and Eugene Loewenthal as the King were the excellent principals. The Littlefield Ballet, with Dorothy Littlefield in a unique and apt solo dance aided in the spectacle.

W. R. MURPHY

Noted Series of Operas Planned in Philadelphia

(Continued from page 3)

sonnel will be composed of Philadelphians. The chorus will number sixty on the regular list, augmented by the Russian Opera Chorus of New York for the production of *Boris*. Dr. Herbert Graf has been engaged for general stage director. Konrad Neuger, director of the Staatsoper choir of Munich for the past fourteen years, has been engaged as chorus director.

W. R. MURPHY

Wide Variety in Summer Concerts at the Dell

(Continued from page 4)

preceding Sunday night, playing in his finest fashion a group of solos plus encores.

Mr. Iturbi's fortnight began on July 18. He introduced Nicanor Zabeleta, harpist, on July 20, and Stephen Hero, violinist, on July 24, two exceptional talents. His *con amore* readings of Spanish composers proved appropriate, but for symphonies he remained faithful to Brahms, Beethoven and other stand-bys.

Ormandy's Ninth Outstanding

Eugene Ormandy, concluding his consulship gave two performances of the Ninth Symphony, which reached outstanding heights, with superb chorus work from a group including the Strawbridge and Clothier Chorus and the Dell Opera Chorus. Agnes Davis, soprano; Ruth Carhart, contralto; Robert Betts, tenor, and Eugene Loewenthal, bass, rendered yeoman service in the exigent solo parts. Another of Mr. Ormandy's achievements was a nobly proportioned all-Wagner program on July 13, concluding with unusual excerpts from *Götterdämmerung*, with Agnes Davis as soloist in the Immolation scene.

Mary Binney Montgomery and her group were responsible for a very attractive dance program on July 27. The choreography in a varied list was the work of Miss Montgomery, who also proved herself a graceful and sometimes inspired solo artist. Three of her numbers were to music from Moussorgsky's Pictures at an Exhibition and were unusually vivid and convincing. Saul Cohen Caston, assistant conductor, was at the helm for effective accompaniments.

Kindler Hailed in Return

Hans Kindler's term as conductor began on Aug. 1 and he achieved a success as pronounced as last year. He gave a very matured and orchestrally detailed account of the Brahms Second, Georg Schumann's Dance of the Nymphs and Satyrs from *Amor et Psyche* and a brilliant reading of the Francesca da Rimini.

During his stay, the Hall Johnson Choir repeated its previous successes with vast audiences, on Aug. 3 and 4. In addition to the old favorite spirituals, the program included many numbers from Mr. Johnson's Run, Little Chillun, and The Green Pastures. Mr. Kindler's chief contributions were the Grieg Sigurd Jorsalfar suite, the Chausson Symphony and his own delightful arrangements of two Sixteenth Century Dances. For his final program on Aug. 6, Sophie Braslau sang the Beethoven aria, O Perfido, and a group of songs in English of popular appeal, in which she made a great success. The chief orchestral work was the Unfinished Symphony, beautifully done.

Fritz Reiner made liberal drafts

upon Wagner in his opening programs on Aug. 8 and 9. In the first list he gave notable exposition to the Meistersinger Prelude and in the second attained fresh significance in the third act Prelude and Finale of the same work as well as a generous excerpt from *Tristan*. At the first concert he played the Tchaikovsky Fourth Symphony, and in the second the Eroica—this latter in a driving rainstorm, through which many in the audience heroically lived up to the title by disregarding the downpour.

The annual Strawbridge and Clothier Chorus night, conducted by Dr. Herbert Tily, president of the Summer Concerts Association, and director of the chorus since its founding, brought a large audience on Aug. 10. Henry Hadley's *Princess of Ys*, a chorus arrangement of Sibelius' *Finlandia*, and Mendelssohn's *Hymn of Praise* were sung in English by the chorus with good diction and musicianship. Excellent solo contributions were made by Agnes Davis, soprano; Maybelle Marston, contralto, and George Lapham, tenor. The Hadley cantata, given for the first time in its new form for mixed voices, is based upon an earlier and less elaborate score for women's voices, and proved a characteristic example of the composer's ability in writing sympathetically for voice.

Rain on Aug. 12 and 13 and again on the 15th, scheduled for closing night, caused cancellation of programs, making eleven "off" nights in less than six weeks, not counting various nights when it rained after start of the concerts. So the season ended on Aug. 14 with *Tosca*, given for the first time at the Dell, with a cast, none of whom had sung their respective roles in Philadelphia before. Anna Roselle, Myron Duncan, Alfredo Gandolfi and Eugene Loewenthal were principals in an effective performance. Alexander Smallens received a great ovation on his entrance and at the beginning of the third act, and orchestra and singers were applauded protractedly at the opera's end. The Dell was crowded beyond capacity with 9300, and thousands were turned away. W. R. MURPHY

Taylor Writing Chinese Opera

Deems Taylor, composer of the King's Henchman and Peter Ibbetson, both of which have taken their turn in the regular repertoire of the Metropolitan, has begun work on an opera with a Chinese subject, based on a tale by Lafcadio Hearn, *The Story of Ming-Yi, in Some Chinese Ghosts*. The libretto is being prepared by Mary Kennedy, Mr. Taylor's former wife. Mr. Taylor states that he has not approached the Metropolitan with a view to production and that the work probably will not be completed in time for next season.

MUNICH, Aug. 5.—Hugo Roehr has retired as conductor of the Bavarian State Theatre, and as a faculty member of the Munich Academy of Music after thirty-eight years of active service.

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ROCHESTER OBSERVES CENTENNIAL WEEK

School Groups Are Featured in Splendid Programs Offered Nightly

ROCHESTER, Aug. 10.—The centennial celebration held by Rochester opened with a week of music beginning on June 4. Programs given every evening in the Eastman Theatre were shared by school orchestras and choruses, the University of Rochester Glee Club and numerous soloists. All those taking part gave their services.

The purpose of Centennial Music Week was to show the development of musical education in the public schools. Performances were of a very high order. Members of the committee were: Arthur M. See, manager of the Rochester Philharmonic, chairman; Dr. Howard Hanson, director of the Eastman School of Music; Charles H. Miller, director of music in public schools; Rev. John Duffy, superintendent of education of the Catholic diocese; Sherman Clute, director of instrumental music in the schools; Alfred Spouse, director of vocal music in high schools; and Guy Fraser Harrison, conductor of the Rochester Civic Orchestra.

Ensembles heard the first night were the University Glee Club, conducted by Theodore Fitch; the Eastman School Orchestra, led by Samuel Belov; and the Eastman School Chorus under the baton of Herman Genhart. On the program were the Overture to Oberon, Brahms's Song of Fate, Hanson's Nordic Symphony, the Hallelujah Amen from Judas Maccabaeus, and works by Bach and Debussy.

Church Music Presented

Composers represented on the band and orchestra program under Mr. Clute the next night were DeLamarter, Bach, Brahms, Schubert, Baxter, Tchaikovsky, Wagner and Ravel. Catholic school groups gave the Wednesday program, some 1500 pupils presenting Gregorian and other church music. On Thursday, high school choruses gave a program ranging from Purcell to Burleigh. Mr. Spouse led the combined choirs, numbering 800 singers. Many out-of-town visitors attended.

Choruses from junior grades appeared on Friday under the conductorship of Howard N. Hinga, supervisor of grade school music. A very lovely part of the program was Harvey Gaul's cantata, Spring Rapture, which the children sang from memory. Mr.

Spouse led the combined choruses at the close of the evening.

Civic Day Celebration

The Civic Day Celebration on Saturday included a greeting by Mayor Charles Stanton and an address by Dr. Rush Rhees, president of the University of Rochester. Dr. Hanson conducted the Rochester Philharmonic in a suite from his opera, *Merry Mount*, a first performance in this form. The

suite comprises the Prelude to Act I, Dance of the Children, Prelude to Act II and Maypole Dances, Dream Music Interlude, and the Love Duet from Act III.

In Weber's *Jubel Overture* and in the first movement from Dvorak's New World Symphony the orchestra was led by Mr. Harrison, who also conducted the Rochester Civic Chorus in the Hallelujah Chorus from The Mount of Olives by Beethoven and in a Centennial Song composed for the occasion by Mr. Spouse. Harold D. Smith played organ solos. MARY ERTZ WILL

JUILLIARD ENROLLMENT INCREASES 50 PER CENT

Additional Teachers Engaged for Summer School — Recitals and Lectures Continue

George A. Wedge, director of the Juilliard Summer School of Music, announces a fifty per cent increase in enrollment over last year, making it necessary to engage additional teachers in several departments.

The Music Education courses, particularly, show a great increase in registration. Another well-attended feature is the class in materials and methods of piano teaching, under the direction of Guy Maier, well-known pianist and educator.

A new Band and Orchestra Department for high school students has attracted students from as far West as Texas.

Katherine Bacon gave an excellent and varied piano recital, the second in the special series, on July 17. Other fine piano programs were subsequently played by Arthur Newstead, Guy Maier (who conducted his hearers upon one of his famous Musical Journeys, illustrated by music of Mozart, Schubert and Strauss), Alton Jones and James Friskin. Hugh Porter gave an organ recital and Fraser Gange, baritone, Sascha Jacobsen and Samuel Gardner, violinists, were heard. The lecture series, Great Novels, has been continued by John Erskine.

Dakota Teachers College Presents Cavalleria Rusticana

ABERDEEN, N. D., Aug. 10.—Mas- cagni's *Cavalleria Rusticana* was given as a part of the Spring Music Festival at Northern State Teachers College under the leadership of John Lukken, head of the music department. A chorus of ninety and an orchestra of forty composed of students were utilized. Local soloists, Louise Milligan, soprano, and Vivian Vassau, mezzo-soprano, were heard as Lola and Mamma Lucia respectively. The other soloists, members of the Twin City Opera Company of Minneapolis, included Edmund D. Cronon as Turridu, Edwin Johnson as Alfio, and Victoria Bauchier as Santuzza. Settings were designed and painted by E. Kenneth Baillie and Nels Johnson of the piano faculty. Howard E. Goodsell, conductor of the college symphony, led the Overture to *William Tell* preceding the opera.

Newly Founded Tokyo Opera Company Presents La Bohème

TOKYO, JAPAN, Aug. 1.—An all-Japanese cast successfully performed Puccini's *La Bohème* recently, as the first production of the newly established Tokyo Opera Company. The role of Rodolfo was sung by Yoshie Fujiwara, who has recently returned from an American tour. Another Italian opera will be given in the fall.

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Hans Bernstein Given Enthusiastic Reception on His Arrival in Rome



Hans Bernstein, Noted Conductor, Is Cordially Received in Rome

ROME, Aug. 5.—Hans Bernstein, now resident in Rome, has received a cordial welcome. A devoted interpreter of classical music, he is equally enthusiastic as a protagonist of contemporary works.

Mr. Bernstein was born in Hanover in 1903. He studied under Franz Schreker in Berlin at the Hochschule für Musik and at the Stern Conservatory. After conducting at the Municipal Theatre, Lübeck, he joined the conductorial staff of the State Opera in Berlin. For five years he conducted at the National Theatre in Oldenburg, and was appointed assistant conductor of the Dresden Singakademie in 1932. He also conducted concerts in numerous other cities.

Steers and Coman Again Present Series of Famous Artists

PORTLAND, ORE., Aug. 10.—After a sabbatical leave of one year, Steers and Coman will present a series of artists the coming season, including Fritz Kreisler, Lucrezia Bori, Lawrence Tibbett, the Monte Carlo Ballet Russe, José Iturbi and Richard Crooks. Lois Steers inaugurated subscription concerts in the Northwest more than thirty-three years ago. J. F.

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San Francisco Concerts Carry On in Spite of Strike

Reiner Conducts First Symphony Event, Held under Great Difficulties — Lack of Resources Prevents Giving of Entire Series—Only One More Scheduled—San Mateo Schedule Proceeds without Halt

SAN FRANCISCO, Aug. 10.—Fantastic complexities provoked by the recent general strike have played havoc with San Francisco's summer music schedule. The Symphony Association season was supposed to open July 17. Fritz Reiner was to conduct the first two concerts. But on July 16 the general strike was called and musicians joined with all the labor unions in staging a sympathetic walkout with the longshoremen. Foreseeing the situation, the summer symphony concert was called off three or four days before the general walkout.

The publicity and advertising fund was then transferred to the emergency fund to pay for such emergency expenses as the strike necessitated. By the time the strike was over and city funds reapportioned, the Summer Symphony Association was informed that \$3,500 was the maximum it could expect from the municipality this year, instead of the \$7,500 or \$5,000 which had been looked for.

The strike also had a disastrous effect upon the advance sale of season coupon books. And because the summer symphony has no guarantors nor any subsidy other than the annual grant from the city and the money received from season ticket sale, it began to look as if there would be no summer symphony concert.

Necessity for One Concert

But expenses and obligations had been incurred. In order to collect the \$3,500 from the city, at least one concert had to be given. Fritz Reiner was here (although all packed ready to return to New York) when the decision was made to give the July 25 concert and return the money to season ticket holders for the remaining concerts. Then the Art Commission of the Board of Supervisors decided it would come to the rescue to the extent of diverting from the fund for next winter's municipal concerts sufficient money to make possible the final concert—that devoted



Before a Benefit Concert Given at the Darien, Conn., High School, at Which Lucrezia Bori Was Featured Soloist, This Group Gathered at the Darien Home of Mr. and Mrs. Frank La Forge. From the Left, Back Row, Richard Crooks, Tenor, and Lawrence Tibbett, Bass, of the Metropolitan Opera, and Mr. La Forge. Front Row, Mrs. Tibbett, Mrs. Crooks, Miss Bori and Mrs. La Forge

THE final concert of a series held at the home of Mr. and Mrs. Frank La Forge in Darien, Conn., was heard, on July 19, by a large audience. Among the artists presented were Ernesto Berumen, Mary Eastman, concert and radio coloratura soprano, and James

to the celebration of the tenth anniversary of the Municipal Chorus under its conductor, Hans Leschke.

Consequently, unless some miracle happens, San Francisco will have but two of its five summer concerts. That of July 25 was, under the circumstances, a real achievement. And the fact that nearly 3,000 persons managed to get to the Exposition Auditorium when over half of the city's street car lines again stopped running two hours before the concert, was also worthy of comment!

The program Mr. Reiner arranged for this occasion included Berioz's Roman Carnival Overture, Brahms's Fourth Symphony, The Dance and Intermezzo from De Falla's *La Vida Breve*, Leo Weiner's engaging Divertimento for Strings, Liadoff's Eight Russian Folk Songs, and The Dance of the Russian Sailors from Gliere's *Red Poppy*.

The performance, while far from impeccable, was a fine testimony to the directorial skill, artistic integrity and musical perception of the conductor. An ovation and a *tusch* rewarded his efforts.

To avoid any possible repetition of the situation Joseph S. Thompson, president of the Summer Symphony Association, told the audience that an effort would be made to get a charter amendment specifying a definite percentage of city taxes for music purposes. If that can be done, one of the city's major music problems will be effectively solved.

San Mateo Situation Saved

The San Mateo Philharmonic Society's schedule at Hillsborough was also threatened but after three days of uncertainty the question was settled and the July 22 program was given as scheduled, with Mr. Reiner conducting

Isolde and the Overture to *Tannhäuser* with an enthusiasm that made the music sound alive and exciting. But he did not let this enthusiasm run away with musical judgment, so that though his readings were not orthodox they were spirited, interesting and brilliant. A capacity audience gave him an enthusiastic reception.

New School Music Office

Meanwhile, there is some encouraging news. The creation of the office of Director of Public School Music and the engagement of Charles Maschal Dennis to fill that office is the most constructive step in behalf of music that has been taken here in many a year. It was accomplished through the instigation of Dr. Edwin A. Lee, who was elected superintendent of schools a year ago. Mr. Dennis has been dean of the Conservatory of the College of the Pacific for the past ten years, and head of its public school music department for a still longer period.

A Pro Arte Quartet concert, given free to the public by Mrs. Elizabeth Sprague Coolidge and the San Francisco Musical Association drew a record throng to the War Memorial Opera House on July 29. The program, which made no concessions to so-called popular taste, comprised Franck's Quartet in D, Stravinsky's Three Pieces (Dance, Eccentric, and Canticle) and Mozart's Hunting Quartet, in B Flat. It was a magnificent concert and a radio audience shared in the pleasure. The fact that it was broadcast combined with the outdoor temptations of an ideal day made the presence of the SRO throng at the Opera House all the more extraordinary. MARJORIE M. FISHER

Willmore and Powers Active in Booking Artists

By special arrangement with Paul Stoes, manager of the Don Cossacks, Willmore and Powers have booked the chorus for next season in several towns and colleges in Pennsylvania and in the Town Hall Endowment series, New York. They have also arranged with Aaron Richmond of Boston to book Roland Hayes, tenor, for appearances in four colleges and several cities.

Charles Naegle, pianist, will give his first New York concert at Town Hall Nov. 18, after which he will tour as far west as Nebraska under Willmore and Powers' management.

Margaret Livingston Sings Ballads at Century of Progress

JOSÉ ITURBI Scores in Debut
José Iturbi, making his Pacific Coast debut as a conductor in Hillsborough's Woodland Theater on Aug. 5, created a decidedly favorable impression. He led Tchaikovsky's *Pathétique* Symphony, Debussy's *La Mer*, the *Prélude* and *Love Death* from *Tristan und*

Isolde, and the Overture to *Tannhäuser* with an enthusiasm that made the music sound alive and exciting. But he did not let this enthusiasm run away with musical judgment, so that though his readings were not orthodox they were spirited, interesting and brilliant. A capacity audience gave him an enthusiastic reception.

CHICAGO, Aug. 10.—Margaret Livingston, dramatic soprano, is meeting with much success at the Irish Village at the Century of Progress, where she is appearing daily in a program of Irish ballads. Miss Livingston is accompanied by harp quartet.

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NEWS AND GOSSIP IN THE RADIO WORLD



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Unfortunately, experimentation is the natural mode of procedure employed by most sponsors, particularly those going on the air for the first time, because not being themselves showmen, they are consequently unable accurately to appraise a program of pure entertainment. They are guided usually in their choice by the station, by their personal preference, by the advertising agency or perhaps by a combination of these interests. This type of sponsor is, of course, speculating and, because of the scarcity of suitable material, is unable often to secure a successful program. The result is the collapse of the program and loss of confidence in radio by the sponsor. A successful radio broadcast depends entirely upon its ability to entertain. Therefore no individual opinion should be accepted as to this ability. By far the greater part of the air period is devoted to the entertainment, the balance to the sponsor's product.

There is another side to be considered — protection for the sponsor. While a business man is trained to meet and deal with business problems, he is a credulous novice when confronted with politics and showmanship, for what is right and logical in business may be the reverse in the political and entertainment fields. Radio is a legitimate advertising medium for business purposes provided three major factors are considered in detail before contracting for a program: fitness of program; geographical coverage, and financial investment.

A Job for Skilled Men

It is obvious that the preparation of a commercial radio program is the job for skilled production men. Hence, it is hazardous for any sponsor to purchase an untested program, no matter how attractive it may appear on paper or at audition. Only radio producers who devote their entire time and energies to such work are competent to cope faithfully and successfully with the problem of giving the advertiser exactly what he needs and rightfully expects.

Amusement may be classified in the main as sports, drama, cinema, games, reading, travel, music and hobbies. Of

these vehicles for human entertainment all but music are dependent upon visibility for maximum intensity. It is clear that no description of a sporting event by spoken or printed words can possibly be on a par with actual witnessing of it. Drama is basically acting, the text being dependent for effect as much upon the dramatic interpretation as upon the spoken lines. Reading is primarily a quiet pastime enjoyed most in private and in silence. Movies are restricted to the screen. The pleasures of travel can not be adequately portrayed except through actual experience, for which pictures, travelogues and travel books are but tame substitutes. The same principle applies to games and hobbies.

Music's Importance to Radio

Only music embodies those natural characteristics that are capable of transmission through another medium without impairment of quality and degree. The reason is evident. Music is a physical sensation produced by sound-waves reaching the ear, whereas all other forms of amusement are physical sensations produced by an appeal principally to and through the eye. And it is the ear alone to which radio entertainment can appeal.

But the primary fact is that music *per se* is in no way distorted, altered or invalidated through electrical wave transmission, therefore is the genuine thing in a different sphere. This can be claimed for no other type of radio presentation. That fine music is the most exalted, universal and lasting form of entertainment and provides the most pleasure to the most people is provable. That it has the most numerous following of any other kind of amusement can be substantiated. That it has the widest international appeal is a matter of record.

Taste Governs Dial-Turning

Listening audiences exercise no reason in program selection. They are guided solely by taste. Preference, therefore, is dependent upon something more than mere momentary caprice. It reaches much deeper than that; in fact, its roots lie imbedded in inherent qualities that have been founded upon and nurtured by early environment and training. Hence, the simple act of choosing a radio feature is not altogether one of haphazard dial-turning, but is a matter of involuntary inner guidance. Man has an inexhaustible capacity for appropriating what others create, most vividly demonstrated in cultural appreciation which finds its highest level in art.

There are two classes of radio audiences—real and potential. The real audience is indeterminable. There is no possible way of ascertaining the number of auditors for any broadcast program and guess-work is not only futile but apt to lead to a wrong conclusion.

There are, however, certain elements of a real audience that can be utilized as a basis for reasoning. For example, in an analysis of the real audience, we can count definitely upon specific groups of listeners—those intimately associated with the musical art as a profession or otherwise—singers, music stu-

Gladys Swarthout, mezzo-soprano of the Metropolitan, is starring in the Voice of Firestone Garden Concert, and we see her singing with William M. Daly's orchestra in the NBC studios. The hour goes over a WEAF network on Mondays at 8:30 p. m. Miss Swarthout is also a featured soloist in the Palmolive Beauty Box Theatre, over a WEAF network on Tuesdays at 10 p. m., when she sings stellar roles in various presentations of standard operas.



Gladys Swarthout Is the Featured Star of the Firestone Hour

dents, critics, composers, conductors, music supervisors, orchestra players, teachers, writers, publishers, opera and symphony subscribers, music club members, instrument makers and dealers, together with a host of amateurs and music lovers—a group of which we know nothing numerically, but which we do know is of great size.

Still another group is a factor in this survey: foreign population—Italians, Germans, Poles, Russians, English, Czechoslovaks, Hungarians, Austrians and Scandinavians in particular. If we add this group to the purely native group, there is at least a 15,000,000 music-loving radio audience, ready-made, and strong for musical entertainment of the better type.

Through the radio broadcasts of opera, orchestral concerts and recitals during the past few years, there has been developed a nation-wide listening audience not otherwise associated with radio entertainment. This audience may be counted upon as a real factor and constitutes the most select and responsive group of listeners in the field of radio. Sponsors do well to keep it in mind.

C. E. LE MASSENA

Philipp to Participate in Chamber Music Series over NBC

Isidor Philipp, distinguished French pianist and teacher who is visiting in this country, will play in a series of four chamber music concerts over a WJZ network on Fridays beginning Sept. 7. Music by Saint-Saëns will make up the first three half-hour programs. The first will be the 'Cello Sonata, played by M. Philipp and Osvaldo Mazzucchi. On Sept. 14, M. Philipp will play the Piano Quartet with Josef Stopak, Leon Fleitman and Mr. Mazzucchi; on Sept. 21, the Violin Sonata in C Minor with Sascha Jacobsen. Mozart's Piano Quartet in G Minor will be the feature of the last program on Sept. 28, with M. Philipp and the same three string players as above.

AMERICAN WORKS IN NBC CHAMBER LISTS

Music by Kramer, Lora and Griffis Featured—Two More Scheduled

A feature which has caused much favorable comment in musical circles is the NBC series of Sunday morning concerts by American composers which began on July 22, at 11 a. m., over a WJZ network. Three programs have already been given and two more are scheduled, each devoted to the music of one composer. First heard were works by A. Walter Kramer, his Elegy in C Sharp Minor being excellently played by the NBC String Quartet, and Celia Branz, contralto, singing charmingly his Interlude for a Drama, without words, to an accompaniment by oboe, viola, 'cello and piano. With Vladimir Brenner at the piano, Miss Branz also sang Mr. Kramer's For a Dream's Sake and The Last Hour.

On the subsequent programs, the composers were present to play the piano parts of their own sonatas for violin and piano. Antonio Lora was the composer for July 29 and Elliot Griffis for Aug. 5. Josef Stopak played both sonatas with the composers, and both were heard for the first time on the air.

A First Performance Anywhere

On Aug. 12, Robert Braine was to be present to play with Mr. Stopak his Sonata, a first performance anywhere, and on Aug. 19, the last program will consist of Mana-Zucca's Sonata, a first time on the air, with the composer at the piano. This series has been carried through so far with great effectiveness, and all performances have been of high calibre.

(Other radio news on page 30)

Attractive American and European Music Appears

Cyril Scott's "Quaint Cantata," *Mirabelle*, a Striking Work

One of the most arresting works from the pen of Cyril Scott is his *Mirabelle* (London: Boosey & Co., Ltd.), characterized on its title page as a "quaint cantata." Mr. Scott in his individual idiom has written for mixed chorus with that same charm that his music reveals in other forms. Despite the unconventionality of his style, he, like all British composers, is thoroughly at home in choral writing. Thus, even when his harmonies are strange and his intervals difficult, the manner in which they are set makes their achievement possible.

The text, doubtless the composer's own, is an excellent one. Ten numbers make up the cantata, opening with a Lullaby, followed by The Colloquy, Six Years Old, Come Friday, Parents' Lament, Told While Spinning, Mirabelle's Love-Plaint, Mirabelle's B..., We Know, Seven Swains, To the Wedding and finally Tragedy, ending in an outburst of frenzied wrath against him who has killed Mirabelle. In spite of the fact that each number is a separate one, the continuity, both of story and music, is finely preserved.

The edition at hand is with piano accompaniment, but the work may be sung with string orchestra, the parts on rental, or without accompaniment, if so desired.

Ruggero Vené's Shakespeare Settings for Male Voices Reveal Originality

Ruggero Vené's name will undoubtedly be known increasingly in this country both as conductor and composer, for he has marked gifts in both fields. Three Shakespeare settings for unaccompanied male voices give proof of his distinguished skill as a choral composer. They are A Sea Dirge, Love's Despair and Bacchanalian Song (New York: G. Ricordi & Co., Inc.).

Not only does this composer display a remarkably skilled hand in the treatment of his voices and contrapuntal facility and workmanship that mark him as a consummate master, but the material is likewise individual. He has caught the spirit of these Shakespeare lyrics with happy effect and in so doing has contributed three excellent part songs to male chorus literature. These three are the first in a set of some twenty Shakespeare settings that he has made.

Naturally they are only for choral organizations who enjoy singing fine music. They require singers of serious purpose and a conductor of ability and musical sensitivity.

Harvey Gaul Writes Three Fine New Songs

Harvey Gaul, who has written in all forms, has three excellent new songs, under the heading, Three Themes from a Mountain Town (New York: J. Fischer & Bro.), the poems by Anne Mapleson, Will Deems and Jessie Douglas. The individual songs are Portrait of an Old Gentleman, for high or medium voice, With My Father's Fathers, for medium voice, and Hymn to the Hills, for high voice. All three are fine examples of Mr. Gaul's fluent gift for song writing, marked in many places by a more advanced harmonic idiom than he has shown us before.

He does not indulge, however, in extremes. The final Hymn to the Hills, dedicated to Louise Lerch, is a full-throated song that will, unless we are mistaken, soon be sung by sopranos and tenors on programs everywhere.

Witmark Brings Out Fauchet Symphony and Other Works for Band

"For Symphonic Band" reads the title page and under that heading we find in the Witmark Instrumental Library, the Allegro from the Symphony in B Flat by



Cyril Scott, Whose New Cantata, *Mirabelle*, Shows His Customary Individuality

Paul Fauchet, revised for American bands by James R. Gillette; Headlines, A Modern Rhapsody by Carleton Colby, the famous Albeniz Tango, and Tchaikovsky's Troika en Traineur, as nice a variety as could be desired.

The Fauchet work is a famous one and was a contest number this season for high school bands. A vigorous, melodious work, it was written by a bandmaster, to whom goes the credit for what is probably the first symphony ever written for band.

Mr. Colby's Headlines is a striking example of the music which today is in the air, so to speak, music which has its spiritual roots in the blending of jazz rhythms and harmonies with symphonic materials. Here is a modern piece, with a stentorian opening motive, a smooth lyrical Andante in E Flat and a stirring finale that should make band history. There is no work like it in the modern band repertoire, not even remotely like it! It has been scored for band by Fred K. Huffer.

The Albeniz Tango has been expertly transcribed by F. Campbell-Watson who has missed no opportunity to bring out the appeal of its sinuous melodic lines and the suavity of its simple harmonies. He has set it in E Flat, with the opening melody in the clarinets. The popular Troika of Tchaikovsky has been transcribed by Charles O'Neill, who has made its fetching melody as attractive as possible in band dress. The character of The Sleigh Ride, for that is the English title, is re-

markably well presented in this band version. Neither it nor the Albeniz are difficult to play.

Expressing the Proletariat in Song

A volume of Proletarian Songs of the U.S.S.R. (Moscow: State Music Publishers. New York: Amkniga Corporation) is issued with texts in English, German, Polish and French. There are eleven songs, of which the melodies are in part original, in part arrangements, by musicians such as P. Degeyer, A. Koposoff, V. Byeli, S. Kompaneetz, A. Davidenko, M. Koval, B. Schechter and N. Tshaplygin. Among the songs are The International, a Funeral March, and Onward, Warsaw. Those who are interested in the popular music of the Soviet should make themselves familiar with this volume. Should they be surprised to find no musical masterpiece in it, they must remember that songs of this kind are rarely noteworthy for musical value.

Barrère Transcribes Poldowski Piece for Modern Woodwinds

In the new series, called The Galamuse Instrumental Library (New York: Galaxy Music Corporation), edited by A. Walter Kramer, a charming work for wood winds is issued, entitled Suite Miniature, by the late Poldowski. In the version here published for quintet of flute, oboe, clarinet, horn and bassoon, the piece is transcribed by the eminent flutist, Georges Barrère, who tells in an informing preface that it was originally written for eight wind instruments, including several obsolete ones, such as the oboe d'amore and bassoon and that the transcription was undertaken by him at the composer's suggestion and approved by her on its completion.

The suite consists of five movements in old dance forms, a Passemaise, Musette, Minuetto, Rigaudon and Gigue, all melodically fetching and harmonically piquant in the Poldowski manner. Mr. Barrère's writing for the wind instruments is superbly carried out with the mastery which a musician of his eminence brings to such a task. It is not difficult to perform and recommends itself immediately to both professional and gifted amateur groups, such as are to be found in our high schools today.

First Volume of Harpsichord Literature Is Attractive and Interesting

Volume I of The Pianist's Music Shelf, entitled The Days of the Harpsichord (New York: Harcourt, Brace and Co.) promises great things for pianists interested in the historical aspect of the literature for the instrument. The series will comprise ten volumes from the present one, up to music of the present day. The editor, Albert E. Wier, states in a brief note that the chief idea of the series is to present intrinsically melodic compositions of moderate difficulty for recreational purposes, as well as to provide educational material.

We find many old friends in the volume. The Daquin Coucou, one of the earliest known pieces of program music, transcriptions and original pieces by five of the Bach family, all well chosen, works by Handel, Rameau, Purcell and other composers, some familiar and some unfamiliar, amount to the extent of fifty-three names. A portrait (where authentic ones were obtainable) heads the works of each composer, and in every case there is a biographical note, terse and significant.

This is, indeed, a highly interesting and edifying beginning to a collection which should do wonders to stimulate interest in the instrument. The volume itself is attractively assembled in small quarto, the paper excellent and the printing remarkably clear.

It is, indeed, a highly interesting and edifying beginning to a collection which should do wonders to stimulate interest in the instrument. The volume itself is attractively assembled in small quarto, the paper excellent and the printing remarkably clear.

The Philanderer. A new song by Mortimer Browning in lighter vein, suitable as an encore. Not one of his best songs, but one that will, in all likelihood, be widely sung. Gladys Swarthout, to whom it is dedicated, has already sung it in public. (Carl Fischer.)

Mirage. This is a new song by Harry Rowe Shelley, dedicated to Leonora Corona of the Metropolitan Opera. Mr. Shelley still writes effective melody, well climaxed. The words are by Edythe J. Magee. High and medium keys issued. (Schirmer.)

None but the Lonely Heart. This is a new edition of Tchaikovsky's famous song, prepared for the many who heard it sung by Paul Lukas in the RKO film, Little Women. The accompaniment has been simplified by Carl Deis very nicely, and contains the voice line in it throughout, a matter of considerable help to amateur singers. Both the German original text and an English version by Arthur Westbrook are included. The key is C. The title page is illustrated with a photograph of Mr. Lukas and Katharine Hepburn, and one other of the "little women." A very attractive popular edition, indeed. (Schirmer.)

For Violin and Piano

Scherzo from the Ballet, L'Oiseau de Feu. By Igor Stravinsky. A transcription of the orchestral original. According to the title page it has required the services of both the composer and Samuel Dushkin, violinist, to make it. The violin part is technically formidable; the same may be said for the piano part. (Schott.)

Fox-Trot. By Emile Chaumont. A brilliant modernistic bit, which ought to be attractive in recital. The violin part is very difficult. The title page bears the statement that it is taken from a Partita for solo violin. There being no mention of who has made the violin and piano version, we assume that the composer decided that the Fox-Trot would be more interesting with accompaniment! (Senart.)

A Columnist Suite. By Milton Rosen and David Zeikel. An amusing suite in four movements, titled Tempo di Walter Winchell, Tempo di Aircaster (Mike Porter), Tempo di Mark Hellinger and Tempo di O. O. McIntyre, in which the two composers have pictured four well-known columnists in the so-called modernistic manner. Whether such an undertaking can be successful depends largely on whether musicians and music lovers are familiar with New York's tabloid newspapers. For the music, although cleverly written, is not significant enough to be considered without its literary (!) associations. Technically very difficult to play. (Haviland.)

Romance, Op. 17, A Bit of Old Ireland, Op. 20. Two concert pieces of real violinistic quality by Elias Breeskin. They are both for advanced players. (Carl Fischer.)

For Organ

Ten Hymn Tune Fantasies. By Carl McKinley. Some of our most famous hymn tunes, such as the Italian Hymn, Hamburg and Amsterdam, are here treated by Mr. McKinley in the same fashion that composers of another day employed in their preludes on the great chorale melodies. A volume of fine music has resulted, suitable for use in church and recital. Not too difficult. Fifteen Pieces founded on Antiphons. By Marcel Dupré, Op. 18. An album not unlike Mr. McKinley's in plan, in which the famous French organist-composer has composed five antiphons, four Ave Maris Stellas and six Magnificats, music for the organ in the service. The idiom is in this composer's modern manner. One of the finest pieces is the third Ave Maris Stella, a choral with ornamentation in the Bach style. (Gray.) Sonata No. 8 By Josef Rheinberger, Op. 132. This is a new edition by Harvey Grace of this noteworthy sonata, with notes by the editor. (Novello.)

Three New English Songs

THE SHEPHERD'S LULLABY

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Briefer Mention

Songs

Moan. A splendid setting by Edward Harris of a Langston Hughes poem, sung this season by Lawrence Tibbett in his re-

Among the Recent Recordings

Splendid Recording of Beethoven Concerto in C Minor by Schnabel

In the development of phonography, if we may use the word, there have from time to time been issued recordings so outstanding as to command international attention. Such is the Victor album, Musical Masterpieces series, No. M-194, Beethoven's Concerto in C Minor, Op. 37, for piano and orchestra, a set of five discs.

This work, considered inferior—but wrongly so in our opinion—to the E Flat (Emperor) and G Major concertos, has been recorded by Artur Schnabel. Simply to praise Herr Schnabel for what he has done here is to underestimate the fact. This is not an achievement to be regarded only as a performance by a great artist. It is a re-creating of the music in hand, so nobly conceived and so thrillingly uttered by a master musician as well as a master pianist, as to seem to us to be the standard



A Cartoonist's View of Artur Schnabel, Who Has Made a Superb Recording of the Beethoven Concerto in C Minor

recording of this work for many a day to come.

Herr Schnabel, long known as a Beethoven interpreter of the highest rank, contributed for many years to German musical life in Berlin, where he used to reside. What a commentary on present-day musical standards in Germany, considered the world's most musical nation, when an artist who has so important a mission as Herr Schnabel is not welcome there for reasons which have nothing to do with art! While he concertizes and is acclaimed in other lands, the country which has virtually sent him into exile is surely the loser. Even Wilhelm Backhaus, known in this country as Bachaus for reasons too naive to discuss, cannot replace Herr Schnabel. As for the other German pianists, not one of them is worthy to be mentioned with him, save Giesecking, who is at his best in other music.

The recording is noteworthy for its unusually lifelike proclamation of Beethoven's fascinating concerto and for the spontaneous and sympathetic approach of Herr Schnabel. He plays it in a manner which indicates at once that it is made of stuff other than the far more imposing but not more important Emperor Concerto. It is this that makes the presentation so winning. The orchestral part is finely played by the London Philharmonic Orchestra under Dr. Malcolm Sargent, who is rapidly making a name for himself as one of the best of British conductors. The concerto covers nine sides, the tenth devoted to a perfect performance, also by Herr Schnabel, of the Rondo in C Major, Op. 51, No. 1.

This is a set that should be in every phonograph collector's library. It is surely one of the greatest recordings of the last five years. A.

BACH. Sonata in A Minor for Solo Violin. Joseph Szigeti plays this least familiar of the six solo sonatas in a manner that all but defies description. One of the greatest performances of Bach we have heard. His management of the long fugue is remarkable. Two discs. (Columbia.)

Strauss's Rosenkavalier In Extenso by a Notable Cast and Ensemble

Those who have never been content with the handful of excerpts from *Der Rosenkavalier* that have been available in the past—chiefly the waltzes in potpourri form, the tenor solo of the *levée* scene, the trio, the Monologue of the *Marschallin* and a duet or two—will rejoice in the Victor Album M-196 of the Musical Masterpieces Series, containing thirteen double-sided records devoted to the Strauss masterpiece.

The cast will be one of the causes for rejoicing, for Lotte Lehmann sings the *Marschallin*, Elisabeth Schumann is the Sophie, Maria Olszewska the Octavian and Richard Mayr the Baron Ochs. Others enlisted are Victor Madin, Anne Michalsky, Herman Gallos, Bella Paalen, Karl Ettl and William Wernick. The orchestra is the Vienna Philharmonic, the chorus that of the Vienna State Opera, and Robert Heger of that orchestra and opera is the conductor. This sounds almost like a Salzburg Festival array and those who have had the good fortune to hear *Rosenkavalier* there will find more than a few moments, in the playing of these records, when they can fancy themselves back in the Festspielhaus where this opera has exerted so strong an appeal upon tourists from many lands.

At the outset, however, it should be understood that this is not the entire opera, like the album recently devoted to Smetana's *Bartered Bride*. Twenty-six sides would not suffice for the complete score by any means. There are many and sometimes grievous cuts and occasionally the splicing of episodes is disturbing. There are some curious omissions—among them that of the tenor solo already referred to as having been recorded previously. The entire *levée* scene is dispensed with and



Scherl, Berlin

STRAUSS HONORED ON SEVENTIETH BIRTHDAY

The Veteran German Composer (Seated, at Right of Speaker) Receives the Eagle Order at Threescore and Ten, in the Conference Room of the Chamber of Music, Berlin. The Honor Was a Mark of Esteem from the Late President von Hindenburg and the German Nation

there are similar leaps elsewhere. But a heaping measure of Strauss's sumptuous and at times mellifluously tender score has been retained; including stretches of the clumsier part of the dialogue that one accepts on the stage because it carries on the story and bridges the way to other moments of haunting loveliness.

Mme. Lehmann, one of the most celebrated of *Marschallins*, sings the Monologue and the conclusion of the first act with great beauty of tone and the utmost sympathy. One regrets that she breaks the long introductory phrase to the Trio of the final act, but that is only a detail. Mme. Schumann soars effectively to the

high notes required of Sophie, in a voice of unfailingly pretty quality. Mme. Olszewska's voice is rich, if not always steady, as Octavian and the Ochs of Mayr retains its weighty unctuous. His best scene—that which closes the second act—would have been better if the voice of Annina had been one more suitable to the tuneful waltz measures allotted her. The orchestra gives a gratifying account of itself under Mr. Heger, though there are "hollow" spots suggestive of an empty room—a suggestion that sometimes intrudes itself on the vocal parts also. In all, however, these are records to be coveted and cherished, like the opera they summarize. T.

ty of the French horn to cut through everything else, is remarkable. Four discs. Victor Musical Masterpieces, No. 199.

Mozart. Symphonie Concertante for Violin and Viola. This attractive work, too little known and played, is heard here on four discs, comprising Masterworks Album, No. 188, with two English solo performers, Albert Sammons, violinist and Lionel Tertis, celebrated viola player. Some of the playing is superb, more of it is out of tune, a fault from which both soloists suffer. Nevertheless, it is an album worth having. Sir Hamilton Harty leads the London Philharmonic. (Columbia.)

Schubert. Zu Jeder Zeit. Nicht Klagen. Richard Tauber, a specialist in lighter operatic things, sings these two songs from *Das Dreimäderlhaus* in characteristic style. One ten-inch disc. (Columbia.)

Poulenc. Mouvements Perpétuels. One ten-inch disc, containing on one side, Nos. 1 and 2 on the other No. 3 of a work that, when it was new, caused much comment because of its thin lines and clarity of

utterance. It has lost its newness, but retained, what is more important, its charm. The composer has made the recording himself. He is every bit as much a pianist as he is a composer! (Columbia.)

Beethoven. String Quartet in B Flat, Op. 130. The Budapest String Quartet acquires itself with honor in this taxing work, though its interpretation is, at times, scarcely what one would call characteristic of the last period of Beethoven. Technically a finely made recording. Four discs, comprising M-157 of Victor's Musical Masterpieces Series.

Delius. Brigg Fair. Sir Thomas Beecham, a Delius specialist, leads an unnamed orchestra in this fascinating, richly scored work, with imagination and seemingly limitless variety. Two discs, well worth knowing, if you like English impressionism. (Columbia.)

Gershwin. Rhapsody in Blue. Eight pianos under the leadership of Philip Finch play this popular work. If you like the piece you will like this record of it. One disc. (Victor.)

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CHICAGO RECITALS GREATLY ENJOYED

Two-Piano Music by Ganz and Margolies — Chamber Music Liked

CHICAGO, Aug. 10.—Rudolph Ganz and Mollie Margolies collaborated in a recital of music for two pianos at Curtis Hall on July 17. The musical partnership of the distinguished pianists was marked by a highly sympathetic interplay of technique and feeling. An unusually interesting program contained Isidor Philipp's transcription of Bach's D Major Organ Prelude and Fugue, Brahms's Variations on a Theme by Schumann, arranged by Theodore Karchner, three romantic waltzes by Chabrier, and Andalusian Dance by Infante, concluding with Mr. Ganz's own delightful Animal Pictures.

Mr. Ganz, Leon Sametini, violinist, and Daniel Sandenberg, cellist, were heard in trios by Beethoven and Brahms at Curtis Hall on July 12. Mary Ann Kaufmann, soprano, with Mr. Ganz at the piano gave a concert of modern music at Curtis Hall on July 10. Ida Krem, pianist, also took part.

De Paul University School of Music presented on July 13 the Chicago Chamber Music Society under the direction of Isidor Berger in a program that included such rarely heard numbers as Beethoven's Septet Op. 20 and Schubert's Octet for clarinet, horn, bassoon and strings.

MARGIE A. MCLEOD

OPERAS AT STEEL PIER

Company Gives English Versions of Standard Works Successfully

ATLANTIC CITY, N. J., Aug. 10.—A series of operas in English by the Steel Pier Grand Opera Company, Jules Falk, director, has been given here for appreciative audiences. Carmen, on Aug. 4 and 5, had Louise Caselotti in the title role, George Trabert as Don José; Charlotte Simon as Micaela, and Edgar Allan as Escamillo. Others in the cast were Amund Sjovik, Irma Maldonado, Mary Conroy, Gilbert Mason and Brantley Elliot.

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On July 28-29, Debussy's *L'Enfant Prodigue* and *Cavalleria Rusticana* formed a double bill. In the former, Lia was sung by Tilly Barmach; Azael by George Trabert, and Simeon by Carroll Ault. In *Cavalleria*, the Santuzza was Miss Barmach; Lola, Jacqueline Leigh; Turridu, Mr. Trabert; Alfio, Carroll Ault, and Lucia, Margaret Harshaw.

Faust, on July 21 and 22 enlisted Mr. Trabert, Thalia Sabaneeva, Miss Harshaw, Mr. Sjovik, Mr. Allan,

Charlotte Simons and Brantley Elliot. Previously, *Orpheus* with Irene Williams, Helen Lanvin and Dorothy Leary; *La Traviata* with Miss Sabaneeva, Myron Duncan and Mr. Ault, and *Rigoletto* with Richard Hale, Wilma Miller and Harald Hansen in principal roles were enjoyed.

Further performances scheduled are Pagliacci on Aug. 11-12, *The Tales of Hoffmann*, Aug. 18-19, a revival of *Cosi Fan Tutti*, Aug. 25-26, and *Il Trovatore*, Sept. 1 and 2.

CHAMBER GROUP DRAWS LARGE GREENWICH CROWD

Maganini Leads Concert before 3000 Listeners—Continues Harvard Club Series

The Maganini Chamber Symphony, conducted by Quinto Maganini, gave the first of two summer concerts at Bruce Park, Greenwich, Conn., on July 25. An audience of 3000 enthusiastically applauded the twenty-six players and their skilled director. These concerts are open to the public without charge and are maintained by voluntary contribution. The first program included works by Verdi, Gounod, Wagner, Rossini, Liszt and Strauss. The second was to be given on Aug. 13. Mrs. James Goldmark, chairman of the music committee, has devoted time and effort on behalf of the financing of the concerts.

Mr. Maganini has continued his series with the Chamber Symphony, at the Harvard Club, New York, by a concert on July 25, playing his own variations on *The Mocking Bird*, works by Verdi, Wagner, Liszt and others. A feature of the first concert, on July 11, was the world premiere of *On the Broad Highway*, from *A Tramp's Life*, by Waldo Warner.

OBERLIN CONSERVATORY IN COMMENCEMENT CONCERTS

End of Sixty-Sixth Season Marked by Musical Events of Unusual Interest

OBERLIN, OHIO, Aug. 10.—Three important events marked the sixty-sixth commencement exercises of Oberlin Conservatory in Warner Concert Hall on June 15 and 16. A three-part program included arrangements for band, played by the Oberlin College concert band, conducted by Mr. Siddall, Mr. Bremer and Miss Griffey; arrangements for instrumental ensemble played by the school orchestra with Misses McMechen, Moore, Bruton and Heinrich and Mr. Holz; and two cantatas sung by the school chorus, accompanied by the school orchestra. The works were Clokey's *The Legend of the Dandelions* and Bach's *Thou Guide of Israel*.

Commencement recitals by graduates were given on June 16. Those taking part were Messrs. Schnelker, Coplin, Hakanson, Stone and Dranigan, and Misses Birdseye, Howe, Laudig and Gudrry. The evening program was presented by Messrs. Tufts, Steigeley and Hardesty and Misses Aberth, Crawford, Jones and Reynolds.

Charlotte de Volt Honored

BOSTON, Aug. 10.—Charlotte de Volt, violinist of this city, has received the honorary degree of Bachelor of Music from Coe College, Cedar Rapids, Ia. Miss de Volt has been a faculty member of the University of Vermont for ten years.

W. J. P.

MILLIKIN CONSERVATORY ANNOUNCES FALL PLANS

Talented Faculty Assembled by W. St. Clare Minturn—Enrollment Increased

DECATUR, ILL., Aug. 10.—The Millikin Conservatory of Music will open its fall term on Sept. 9. W. St. Clare Minturn, violinist and director of the conservatory, has assembled a strong faculty and the enrollment has markedly increased. José Echaniz, Cuban pianist, is head of the piano department, and during his two years at Millikin has produced a large number of well-trained young artists. Grant Hadley, who has had wide concert experience, is the head of the voice department, a position he has held since 1926.

Harold C. Hess, a graduate of Oberlin Conservatory and a pupil of Ysaye and César Thomson, heads the violin department, and Walter Ench is head of theory. Mayme Irons, supervisor of music in the Decatur public schools, has charge of public school music methods, and Ann Louise Welch is the director of the kindergarten primary.

Other faculty members include Mrs. Grant Hadley, voice, and Watson Helmick, voice; Wilna Moffett, piano and organ; Edna Childs, Stella Mae Chittum, Doris Lyons Smallwood and Henrietta Clark, piano; Mary Heideman, violin; Florence Royce, kindergarten, and Annette Van Dyke, dancing and physical training. Millikin University offers complete courses leading to a degree of Bachelor of Music and Bachelor of Music Education with a major in public school music. The public school music course includes a general or instrumental music supervisors' course and a two-year course in public school music leading to a state teacher's certificate. The conservatory possesses a modern well equipped building, maintains its own student orchestra and chorus and presents its students regularly in recitals and concerts.

Curtis String Quartet Begins Series in Seal Harbor, Me.

SEAL HARBOR, ME., Aug. 10.—The Curtis String Quartet, Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole, played the first of a series of three concerts in Jordan Pond House on Aug. 4, before a large and distinguished audience. Their program included quartets by Carl Von Dittersdorf, Schubert and Smetana, all of which were projected with skill, musicianship and taste. The remaining concerts are to be on Aug. 18 and Sept. 1.

Carl Friedberg Visits Europe

Carl Friedberg, pianist, who is spending the summer in Europe, will return in the fall to resume his teaching at the Juilliard Graduate School and to make concert appearances, beginning with the Worcester Festival in October. His only New York recital is to be given in the Town Hall on Jan. 4.

MUSIC DEGREES GIVEN

University of Michigan Music School Has Largest Class in Its History

ANN ARBOR, MICH., Aug. 10.—Fifty-three students were graduated from the School of Music of the University of Michigan, at the ninetieth commencement exercises. Master of Music degrees were conferred upon eighteen students and the degree of Bachelor of Music upon thirty-five. The graduating class was the largest in the history of the music school.

Master's degrees were given to one piano student, three violin students, three in organ, two in theory, one in composition, two in musicology and six in public school music. The degree of Bachelor of Music was given to six piano students, one in voice, one in violin, four in organ, one in theory, two in music literature and nineteen in public school music.

Mussolini's Black Shirts Band to Tour United States

Mussolini's Black Shirts Band, termed by Mascagni "the greatest band in the world," will arrive in New York on Aug. 22. It will give three concerts in Carnegie Hall on Aug. 24, 25 and 26, conducted by Cav. Domenico Valentini, who wears the decoration of Italy's king. Works by Wagner, Beethoven, Tchaikovsky and others are on the programs. After the New York concerts the organization will go to Boston, Philadelphia, Washington and other Eastern cities, and then make a transcontinental tour. Ten concerts will be given in and around Los Angeles and San Francisco. The tour of 120 concerts will cover a period of three and a half months, under the management of Charles R. Baker.

Georg Sebastian to Direct Radio Committees of U. S. S. R.

MOSCOW, Aug. 1 (By Cable).—Georg Sebastian has been engaged for three years as general music director of all radio committees of the Soviet Union. In this capacity he will conduct sixty concerts each year and organize 400 more, including the engagement of all soloists and conductors. Mr. Sebastian states that systematic engagement of prominent American artists will be a part of his policy.

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Operas Delight Throngs, Ballet Attracts 32,000 to Stadium

Distinguished Singers Score in Four Productions Which Include Double Bill and Splendid Boris Performance—Yourenoff Imported Especially to Sing Moussorgsky's Ill-fated Czar—Kathryn Meisle Triumphs in Operatic Debut Here as Amneris—Smallens Conducts All Operas with Success

WITH continued improvement in matters of routine, the operatic productions at the Lewisohn Stadium are becoming increasingly popular, each audience topping the one before by appreciable numbers. *Cavalleria Rusticana* and *Pagliacci*, on July 13 and 14, brought a sudden change of cast, Bruna Castagna, who was to have sung Santuzza in the former, being indisposed. Rosa Tentoni, who also sang Nedda the same evenings, stepped into the part of Santuzza on Friday and Bianca Suroya substituted on Saturday. The entire undertaking was notable for its freshness and vitality. Miss Tentoni, making her operatic debut, scored in both roles, her pleasing voice and youthful appearance making for credible dramatic heroines. On both nights, Dimitri Onofrei sang a sonorous Tudda and Alfredo Gandolfi a capable Alfio. Anna Kaskas was a charming Lola and Philine Falco a sympathetic Lucia.

Frederick Jagel won an ovation for his full-voiced and dramatic Canio in *Pagliacci*, his emotional delineation of the part being extremely effective. Claudio Frigerio, the Tonin, was heartily applauded for his singing of the Prologue, and Albert Mahler as Beppe and Ralph Magelssen as Silvio added to the general fine ensemble.

In these old favorites, as in all of the operas, one of the outstanding delights was the opportunity to hear the orchestral scores played so splendidly by an orchestra of the calibre of the Philharmonic-Symphony.

Alexander Smallens was at the conductor's desk for all of the operas, and marshalled his forces in each case with an obvious regard for ensemble and perfection of detail. To his excellent generalship much of the credit is due for the unity and verve of the productions.

A Brilliant Carmen

A successful production of *Carmen* attracted thousands on July 20 and 21. The vigor, rich vocalism and dramatic fire of Bruna Castagna's *Carmen*, the vitality and impassioned quality of Paul Althouse's portrayal of Don José, the unity of ensemble, swiftness of pace and sparkling orchestral score brought many highly enjoyable moments and few dull ones. Mostyn Thomas's Escamillo was a bold, swaggering impersonation, well sung and acted, and Anita Donnelly had one of the longest ovations of the evening for her charming singing of Micaela's Air. Others in the able cast were Louis D'Angelo as Zuniga; Thelma Votipka as Frasquita; Miss Falco as Mercedes; Abrasha Robofsky as Dancaire; Mr. Mahler as Remendado and Mr. Magelssen as Morales. The chorus sang its measures well in the main, although there was some raggedness, notably because of uneven amplification, which also occasionally tended to distort single voices. Dances by Rita De Lepore and the ballet, assisted by Arthur Mahoney, were highlights in the audiences' estimation.

Boris Finely Set Forth

From a standpoint of artistic effectiveness and closely knit ensemble, Boris Godounoff on July 27 and 28 was the peak of the operatic ventures to date. Well



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Choreographer and Conductor for the Ballets Which Drew Overflow Crowds to the Stadium: Michael Fokine (Left) and Howard Barlow, Who Led the Philharmonic-Symphony for the First Time at the Stadium on These Occasions

prepared by artists and chorus from the Art of Musical Russia company, which gave performances in New York last season, and with the addition of a Boris imported from Europe especially for the occasion in the person of George Yourenoff, Moussorgsky's mighty music-drama moved with surety and finesse from the opening measures.

Mr. Yourenoff's impersonation was naturally of the highest interest and called for much commendation. It was a portrayal of dignity, pathos and sonority, lacking somewhat in both the grandeur and subtlety of famous predecessors, yet sketched in very moving human lines, and sung with clarity, fine tone and power. Other salient performances were Michail Shvetz's rollicking, drunken Varlaam and Ivan Ivanoff's eloquent singing as Dimitri. Ivan Velikanoff was an excellent Shuisky, and Ina Bourskaya, from the Metropolitan Opera, an appealing Marina. Other roles were well taken by Marguerite Hawkins, Vasily Romakoff, Alexis Tcherkassky, Leonid Troitzky, Devora Nadworne, Elena Shwedova, Nadine Fedora, Vladimir Deloff, Josef Kallini, Florent Stonislavsky and Stefan Kosakevich. Miss



Stein

De Lepore arranged the Polish polonaise.

Aida Colorfully Staged

Aida again proved its popularity on Aug. 3 and 4, well deserved both for its excellent cast and its fine mounting. Of prime importance was the operatic debut here of Kathryn Meisle, widely known contralto who has been engaged for the Metropolitan Opera next season. As Amneris, Miss Meisle justified all the fine reports that have been made on her operatic appearances elsewhere, singing with sumptuous tone and the poise of a mature artistic conception. Her accomplished musicianship was well appreciated by the audience, which greeted her fervently.

Rosa Tentoni sang the title role admirably, and Frederick Jagel brought his rich experience in the part to a distinguished vocal and histrionic portrayal of Radames. Harold Kravitz as Ramfis, Mr. D'Angelo as the King and Mr. Frigerio as Amonasro all gave good accounts of themselves, and Ludovico Oliviero and Marie Budde were capable in smaller roles. The ballet, staged by Miss De Lenorte, was again an enjoyed feature, and added to the general colorfulness of the spectacle.

Stadium Concerts at Peak of Season

(Continued from page 3)

over his men was evident from his first number, Weber's *Euryanthe* Overture; Prokofieff's Classical Symphony and Ravel's *Alborado del Gracioso* were the modern pieces. In them, Mr. Ormandy was the eloquent interpreter. As is his custom, he conducted entirely without scores. At the conclusion of the Schubert, the audience recalled him a number of times. W.

Iturbi Again in Double Role

Mr. Iturbi's last concerts were marked by his own playing and conducting of the Mozart D Minor and the Beethoven C Minor concertos on one program, and the Liszt E Flat Concerto at his farewell on July 16, a procedure which he accomplishes with the highest taste, skill and musicianship. Listeners hailed him on each occasion and he was obliged to add encores at the piano. He filled a third role at his farewell, making two short speeches which were received with delighted applause, one urging support of the concerts, the other in praise of the orchestra. His final musical pronouncement was a carefully studied and effective performance of the Brahms First Symphony.

Two soloists played under his baton, Joseph Emonts, first 'cellist of the orchestra for the summer, on July 12, and Stephen Hero, young violinist, on July 15. Mr. Emonts gave an excellent account of the Saint-Saëns Concerto. Mr. Hero played his postponed engagement in the Great Hall of City College, displaying fine talent and serious purpose in a clear and fluent performance of Lalo's *Symphonie Espagnole* and winning several recalls.

Sophie Braslau appeared at Mr. Ormandy's second concert, winning salvos of applause for her fiery and dramatic singing in de Falla's *El Amor Brujo*, and for her opulent setting forth of two Rachmaninoff songs, *O Thou Billowy Harvest Fields*, and *Fate*.

Russian List Pleases

An all-Russian program on July 19 found Mr. Ormandy in splendid fettle for a performance of Tchaikovsky's Fifth Symphony that was eloquent without sentimentality, flexible without looseness of structure. Works by Liadoff and Stravinsky and the Sailor's Dance from Glière's *Red Poppy*, a novelty which had to be repeated, completed

(Continued on page 32)

More Than 10,000 Turned Away from Two Performances of *Shéhérazade* and *Les Sylphides* by Fokine Group—Howard Barlow Makes Stadium Debut Conducting Philharmonic Symphony in Ballet Accompaniments and Orchestral Interludes

A GOOD-HUMORED but purposeful crowd, so enormous that police reserves were required to handle its straying and pushings and traffic had to be routed away from its densest centre, Amsterdam Avenue, broke all records for attendance at the Lewisohn Stadium on Aug. 7 and shattered a few others in New York's musical annals. The 10,000 who were finally turned away, disappointed that they could not see Michael Fokine's *Shéhérazade* and *Les Sylphides*, danced to the accompaniment of the New York Philharmonic-Symphony under Howard Barlow, constituted what is said to be the largest overflow from a musical attraction in this city. Crowds almost as huge attended—or missed—the first performance of the ballets on the previous night. The two successful audiences—thousands of them standees—were estimated at about 32,000.

Fokine was the original choreographer for both of these ballets in the days of the Diaghilev Ballet Russe. The exoticism of the setting for Rimsky-Korsakoff's music, which caused so much comment then, has paled a little today, but the spectacle of oriental splendor was pleasant, the ensemble was colorful and sprightly and the solo dances were well performed by Albertina Vitak as Zobéide; Leon Barte, the favorite slave; Etienne Barone, the King of India; Michel Markoff, his brother, and Michel Dido, Chief Eunuch.

Les Sylphides, to music of Chopin, was enjoyed here last winter when given by the Monte Carlo Ballet Russe. The stadium soloists were Miss Vitak, Dorothy Denton, Dorothy Hallberg, Annabelle Lyon, Edna Veralle, Stella Clausen and George Chaffee.

Mr. Barlow led the orchestra adroitly in a spirited, clearly defined and colorful performance of both works, and gave a fine account of Rimsky-Korsakoff's Russian Easter Overture and a Chopin Polonaise as purely orchestral interludes. This was his debut at the Stadium.

Three additional ballet nights, with a change of program, were announced for the following week, in response to the overwhelming popularity of these occasions.

Ernst Toch to Teach at New School for Social Research

Through the efforts of Dr. Alvin Johnson, director of the New School for Social Research, of Dr. Horace M. Kallen, also of the New School, and of a group of musicians, music critics and music lovers, arrangements have been completed for a visit to the United States by Ernst Toch, composer-pianist, in 1934.

Dr. Toch's work at the New School will consist of seminars in musical theory: for students of music; for amateur musicians, and for laymen. Dr. Toch is one of the most distinguished living composers and has long been recognized as an outstanding figure in contemporary German music. He is, in addition, a pianist and teacher of distinction.

In Schools and Studios

La Forge-Berumen Studios Active During Past Month

The weekly radio program of the La Forge-Berumen Studios over the Columbia Network, on July 4, brought before the microphone Julia Adams, soprano; Blanche Gaillard, pianist, and Harold Dart, accompanist. On July 11, the program was presented by Lenora Bonin, soprano; Ernesto and Mary Frances Berumen, duo-pianists; Maurice Brown, cellist, and Frank La Forge. Emma Otero, Elizabeth Andres, Santo Di Primio, Ellsworth Bell, Harrington van Hoesen and John Lombardi sang the Sextet from *Lucia*. On July 18, Mabel Miller Downs, soprano, and Leonid Bologine, violinist, were guest artists. On July 25, the studios presented Miss Otero, Mr. La Forge, Lewis Wills and a chorus of thirty voices singing Mascagni's *Prayer*. Many of the same artists gave performances of a fine calibre during the summer series of recitals in the studios.

Estelle Liebling Artists Busy

Rosemarie Brancato, coloratura soprano, sang *Gilda* in *Rigoletto* at Convention Hall in Asbury Park on July 14, with splendid success. Jean Tennyson, soprano, was engaged to sing there on Aug. 4, in the *Secret of Suzanne*.

Sue Read gave a dramatic and song recital at Columbia University on July 27. Grenna Sloane is with the new Schubert show called *The Family Album*; David Milton is singing nightly on board the *Show Boat* in the new production, *Fools Rush In*, and Gladys Haverty, soprano, appeared at the Paramount Theatre during the week of July 26.

Chicago Studios

CHICAGO, Aug. 10.—Ellen Kinsman Mann presented her pupils, Genevieve Cadle Maze, soprano, and Kathleen March Strain, contralto, in a recital of German, English and American songs in her studio recently. A feature of the program was the first Chicago performance of A. Walter Kramer's *Song Cycle, Beauty of Earth*, sung by Mrs. Maze.

Glenn Dillard Gunn, pianist and critic,

A New Vocal Class in Ontario



Edgar Schofield, New York Voice Teacher, with His Class at the University of Western Ontario, in London, Which Was Inaugurated for Him This Year. Edward Johnson, Tenor of the Metropolitan, Is Honorary Director of the Voice Department

has been appointed artistic director of the Chicago Conservatory. Edgar Nelson, assumes the office of president; Loro Gooch, treasurer and manager.

* * *

DePaul University School of Music presented students of Walter Knupfer and students of Graham Reed in recital. The DePaul Symphony Orchestra, Wesley La-Violette, conductor, gave a concert in the Hall of States at the Century of Progress. Rose Goldberg and Richard Wickum, pianists, and Ray Olech, baritone, were soloists. Arthur C. Becker, dean of the school of music, presented his organ pupils in recital in St. Vincent's Church.

* * *

Chicago Conservatory Adds to Staff

CHICAGO, Aug. 10.—Chicago Conservatory announces that Dr. Frank Laird Waller, conductor of the Milwaukee Philharmonic and the Milwaukee Civic Opera Company, and Bernard Cantor, stage director, who recently staged *The Emperor Jones*, *Tosca* and *Pagliacci* at the Auditorium, have joined the faculty. Casts for the production of grand and light operas for professional performances are now being recruited.

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Music Events on the Radio

(Other radio news on page 25)

Unusual Chamber Music Heard in NBC Series

A series of chamber music recitals by well known players, which began July 9 over a WJZ network, is continuing through August. Mendelssohn's Octet for strings was played on July 22 and the Brahms Sextet in G on Aug. 5, by the Musical Art Quartet and assisting artists. On Aug. 12, a Dvorak piano quartet was listed. Following programs are: Aug. 19, Daniel Gregory Mason's Sextet for flute, piano and strings; Aug. 26, Svendson's Octet for strings; Sept. 2, Chausson's Concerto for violin, piano and string quartet, with the Musical Art Quartet, Sascha Jacobsen and Katherine Bacon. The hour is 7:30 p. m.

Talented Pupil of Harold Morris in WOR Recitals

Thomas Rebner, artist pupil of Harold Morris, gave four interesting piano recitals over WOR during July, playing works by Bach, Scarlatti, Chopin, Toch and Ravel with excellent technique and musicality. He was previously heard with Philip James and the Little Symphony on the same station in the Beethoven G Major Concerto. Mr. Rebner is a member of the faculty of Sarah Lawrence College.

Short Waves—Avis Bliven Charbonnel, pianist, played a fine program over WJZ on July 29. . . . Samuel Shankman, pianist, has inaugurated a series of broadcasts over WHOM and WBNX, illustrating major works of the literature . . . Annabel Comfort's song, *Seekin' Massa Jesus*, was sung by Alden Edkins, bass, over WJZ on July 20.

Maurice Yvain has completed an operetta entitled *La Belle Histoire*, the libretto of which is by Henri Cluzot. The same composer and librettist are also working on a new piece entitled *Pif and Paf*.

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Winner of Ezerman Scholarship to Study with Samaroff

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces that the D. Hendrik Ezerman Foundation scholarship contest will be held at the conservatory on Sept. 27. The winner will receive a \$400 scholarship with Olga Samaroff at the conservatory. Requirements may be obtained and applications made at the office of the conservatory.

Fifteen Years of Publication of American Music

(Continued from page 5)

to critics and objectors! The two communications produced about 400 members and manuscripts were invited.

The process of selection was carefully worked out. Composers submitted their works without their names and the manuscripts were submitted to an Advisory Music Committee, made up of men of varied tastes. Their duty was to select those works which appealed to them and seemed worth a hearing. The five or six, on which most of the committee seemed to concur, were to be played before the same committee, with the addition of the officers and directors. By February, 1920, the society was ready for its first hearing of works submitted. Mr. Rice graciously offered his beautiful music studio for the hearing, a courtesy he has extended annually to the society during the fifteen years of its existence. During these years, approximately ninety works have been heard, of more than 500 submitted. Some have received splendid performance at the hands of such well-known organizations and individuals as the Flonzaley Quartet, the Berkshire String Quartet, the New York String Quartet, the Letz Quartet, the Compinsky Trio, the Hartman String Quartet, Georges Barrère, Gustave Langenus, Henri Debusscher, Ruth Breton, Gaston Dethier, Edouard Dethier and others. Others have been performed by fine student groups from the Juilliard Graduate School.

One of the most delightful traditions of the society is that, after the annual hearing, which begins at four o'clock on Saturday afternoon, Mr. and Mrs. Rice serve an enjoyable buffet supper. After the coffee, the directors and the advisory committee go into joint session, discuss the works and vote on those to be published. In some years there have been more compositions of excellence than could be issued; in others there has not been one worthy of serious consideration. In the latter cases, the committee has gone back to works submitted earlier, or has requested permission to issue compositions known to the committee, but not submitted according to the usual routine. It is interesting to recall that of the six compositions chosen for the first hearing in 1920, all have been published subsequently by the society. Here was evidently an accumulation of works worthy of and waiting for publication, a very definite indication of the need for the society.

Well Known and Little Known

In looking over the list of composers, one finds many that are well known, but an almost equal number that are little heard of. Nor does it follow that the best of the compositions are by the well-known names, although their average is higher. There are three names that are represented by more than one composition: Daniel Gregory Mason, with his Sonata for Clarinet and Piano (1920), his Three Pieces for Flute, Harp and String Quartet (1923), and his String Quartet on Negro Themes (1930); David Stanley Smith, with his String Quartet (Gregorian) (1922), his Sonata for Violin and Piano (1924), and his Sonata for Piano and Oboe (1926); Leo Sowerby with his Serenade for String Quartet (1921), and his Quintet for Wind Instruments (1931). Other familiar names include Henry Holden Huss, String Quartet (1921); Tadeusz Jarecki, Quartet for Strings which won the first Berkshire

Prize (1922); Charles M. Loeffler, Memorial Quartet (1923); Albert Stoessel, Suite Antique for Two Violins and Piano (1924); Carlos Salzedo, Sonata for Harp and Piano (1925); Frederick Jacobi, String Quartet (1926); Edward Burlingame Hill, Sonata for Clarinet and Piano (1927); and Wallingford Riegger, Trio for Piano and Strings (1933).

The less familiar names include Alois Reiser, String Quartet (1920); William Clifford Heilman of Harvard, Piano Trio (1923); the late Frederick Ayres, Piano Trio (1924); Aurelio

have suffered from comparative neglect. One is inclined to urge attention to such works as the Heller Aquatints for string quartet; the Ayres Trio, with its distinct flavor of our Western plains; Parker Bailey's Sonata for Flute and Piano; Ulric Cole's piquant Violin Sonata; Giannini's sonorous Quintet, and Mason's charming pieces for flute, harp and strings; Leo Sowerby's very colorful Quintet for wind instruments, and David Stanley Smith's splendid sonatas. There is no need to urge performance of the Stoessel work for two violins and piano. It continues to be

society has been able to continue its activities throughout the years without seeking additional funds except once, when John Erskine, on behalf of the Juilliard Foundation, gave the society \$600. The transfer of funds from the orchestral account has kept the society in a solvent condition during the last two years of the depression, when the membership list has been considerably diminished.

There should be 500 members. With the funds provided by that number, not only could the society continue its publications regularly, but it could also take steps to promote more frequent performance of the works it issues. However, the main idea in having a larger membership list is the immediate distribution of a larger number of copies of the works, and to keep the musical public in closer touch with the splendid compositions written by American composers of today. It has been definitely noted that more of the submitted manuscripts in recent years are of high quality than was true a dozen years ago.

Open-Minded as to Style

The society has endeavored to maintain an open-minded policy in regard to the style of the works which it accepts. However, it has not seemed wise to expend its funds for the engraving and printing of compositions that are either so cacophonous or difficult to perform as to appeal solely to Left Wing modernists, or to highly trained professional performers, who will find only in metropolitan centres audiences to listen to such experiments. After all, chamber music is the music of the home; the music for amateur players who get together for a pleasant evening. Most of the works published by the society are suitable for gatherings of such musicians. This does not mean that the society chooses works because they are easy to play, for "educational" music is not its field. But it does select works possible of performance by first-class amateurs and worthy of performance by first-class professionals.

This Year's Publications

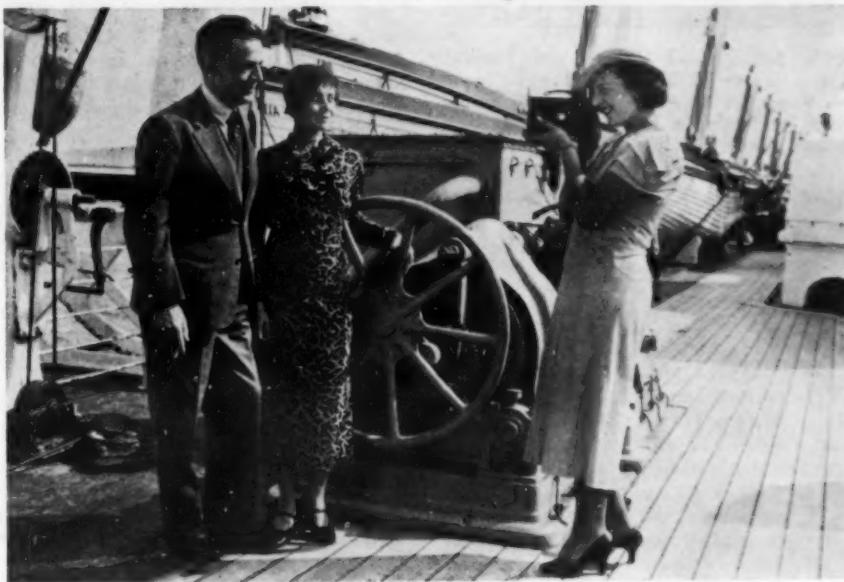
For 1934, the society is publishing a Serenade for String Quartet by Daniel Gregory Mason and a Sextet for Strings by Frederick Preston Search.

The actual publishing has been done for the society by leading American publishers, for the first season by G. Schirmer, Inc., and the Oliver Ditson Co., one work each; thereafter by G. Schirmer, Inc., until this season. The Mason and Search works, this season's publications, will be published for the society by J. Fischer & Bro.

There have been few changes in the officers of the society. Mr. Carpenter was president until July 1, 1933, when he was succeeded by A. Walter Kramer. William B. Tuthill remained its secretary until his death in 1929, when he was succeeded by Oscar Wagner, who held office until July 1, 1933. He, in turn, was succeeded by Marion Bauer. The three vice-presidents and the treasurer have carried on throughout.

It is hoped that many who read this historical note will be interested to join in the work of the society by becoming members, at the annual fee of \$5. By doing so they will identify themselves with a truly idealistic organization, that has as its aim the future of our own composers of music of dignity and sanity, music that will win for us a place of honor in the councils of musical nations.

As One Tennis Champion to Another



Cosmo-Sileo
Albert Spalding and Mrs. Spalding are Photographed on the Olympic by Betty Nuthall. Young English Tennis Champion. The Violinist Is a Noted Amateur Tennis Player

Giorni, Sonata for Piano and Violoncello (1925); Arthur Shepherd, Triptych for Soprano and String Quartet (1927); Bernard Wagenaar, Sonata for Violin and Piano (1928); James G. Heller, Three Aquatints for String Quartet (1929); Parker Bailey, Sonata for Flute and Piano (1929); Ulric Cole, Sonata for Violin and Piano (1930); Frances Terry, Sonata for Violin and Piano (1931); Vittorio Giannini, Quintet for Piano and Strings (1932), and Quincy Porter, Second Sonata for Violin and Piano (1933).

Taken all in all, a rather impressive list that will be found to contain surely as many worthy chamber works as the regular publishers have issued in the same period. When it is understood that the sale of an important string quartet brought out by a publisher may be but twenty or twenty-five copies the first year, and that the society sends out at once to its members more than three hundred copies, it will be seen that the all-important problem of prompt distribution to the rather select chamber music public is immediately accomplished by the society, which can scarcely be achieved by the publisher.

Some Works Widely Played

A considerable proportion of the works published by the society have received fine performances by leading chamber music organizations. Chief attention is centred on the string quartets of Loeffler and Jacobi; the Sowerby Serenade and the Mason Quartet on Negro Themes. Among the performers have been the Flonzaley Quartet and the Gordon String Quartet. Some very attractive works on the list

the society's best seller and is now in its fourth edition.

Early in the society's history, there was considerable demand for it to undertake the publication of orchestral works, as well as chamber music. In 1926, a grant of \$2,000 a year for three years was secured for this purpose from the Carnegie Corporation through its president, Dr. Frederick P. Keppel. A program of issuing two works a year was begun and subscriptions for the scores and for the complete material were secured. It is sad to relate that only four of our thirteen major symphony orchestras joined in this project by subscribing. The net result was the issue of five compositions during 1927, '28 and '29. By 1929, the Juilliard Foundation and the Eastman Foundation, as well as the Cos Cob Press and one or two regular publishers, entered the same field of orchestral publication, and the society found that instead of being sought after to print orchestral works, it was having to seek scores on which to stamp its definite approval. It was therefore decided not to ask the Carnegie Corporation to renew the grant, but to allow the balance of the funds on hand to go into the general funds of the society to help carry out its original purpose.

During the first year (1919) in order to secure funds for the establishment of a membership list, nine life members were secured. The list included the names of Mrs. Elizabeth Sprague Coolidge, André de Coppet, Serge Rachmaninoff and Mme. Rachmaninoff, Cyrus H. McCormick, Charles H. Ditson, John C. Freund, Marion E. Sexton and William Burnet Tuthill. Aside from this capital investment, the so-

NOVELTIES PLANNED FOR PHILHARMONIC

Works by Mahler, Stravinsky and Shostakovich Announced

Among the outstanding programs planned by Bruno Walter for New York Philharmonic-Symphony concerts will be special Wagnerian lists in which Lotte Lehmann, Paul Althouse, Friedrich Schorr, Emanuel List and Marek Windheim, all of the Metropolitan Opera, have already been engaged to sing. Mr. Walter will give in concert form the entire first acts of Siegfried and Die Walküre, the third scene of the third act of Die Walküre, and the Good Friday scene from Parsifal. The dates will be Dec. 16, 23 and 30.

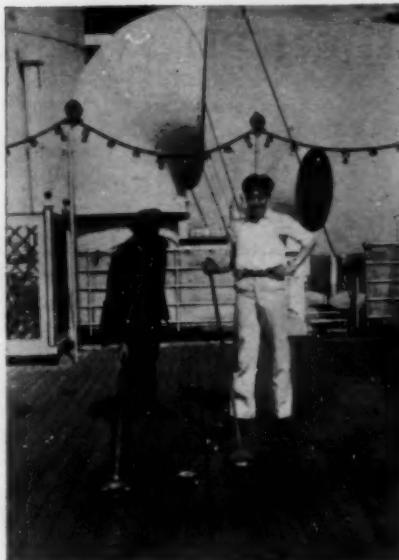
Among other interesting works, Mr. Walter will conduct Mahler's *Lied von der Erde*. Instrumental soloists who will be heard under his baton are Artur Schnabel, pianist; Bronislaw Huberman, violinist, and Emanuel Feuermann, 'cellist.

Stravinsky's *Symphonie de Psalms* will be performed during Otto Klemperer's regime. Mr. Klemperer opens the season on Oct. 4. Novelties are also being prepared by the young American conductor, Werner Janssen, for his fortnight in November. Mr. Janssen will introduce to America the suite from Dimitri Shostakovich's opera, *The Nose*. The Sibelius Fifth Symphony, for which he was acclaimed in Finland, and the MacDowell Piano Concerto in D Minor with the American pianist, Beverly Webster, as soloist, are also on Mr. Janssen's programs.

Philip Gordon Leads Essex Symphony in Varied Program

NEWARK, N. J., Aug. 10.—The opening concert in the series sponsored by the Essex County Park Commission was given in Branch Brook Park recently with Philip Gordon conducting the Essex Symphony Orchestra. The program included Beethoven's Egmont Overture; Strauss's *Wienerblut*; the Prelude to Act III of *Lohengrin*, Rimsky-Korsakoff's Dance of the Clowns, and the Overture to *Semiramide*. Frank Ricciardi, baritone, sang the Prologue to *Pagliacci*.

David I. Kelly, secretary of the Park Commission, announced that the concerts would be continued weekly.



Adolfo Betti, Noted Violinist and Teacher, Plays a Game of Shuffleboard with Young Erno Valasek, Who Accompanies Him on the Roma for Study in Europe. The Youthful Violinist Created a Fine Impression in His New York Debut Last Season

European Festivals

(Continued from page 3)

Gallos, with the Vienna Philharmonic in the orchestra pit.

Tristan und Isolde, under the leadership of Bruno Walter, was tumultuously applauded the next night. At a late hour the Hungarian tenor, Theo Strack, had to be substituted in the title role for Hans Grah, who was unable to gain permission to come from Germany to Austria. Anny Konetzni was the Isolde. Subsequent operas have included *Don Giovanni* and *Rosenkavalier*, and the festival repertoire includes also *Marriage of Figaro*, *Cosi fan Tutte*, *Oberon*, *The Egyptian Helen*, *Elektra* and *The Woman without a Shadow*, as well as concerts, serenades and dramatic performances. The festival will continue until Sept. 2, when it will close with *Everyman*.

MUNICH, Aug. 1.—With performances alternating between the Prinz Regenten and the Residenz, Wagner music-dramas at the former, Mozart operas at the latter, the Munich festival of 1934 is following the course of other years. Hans Knappertsbusch, general music director of the Bavarian

Orchestral Concerts at Stadium

(Continued from page 29)

the list. Two other well liked "all-one" programs were of Viennese and Tchaikovsky music. The conductor was sympathetic to Kodály's *Háry Janós* suite and gave it a fine performance on July 23. The program opened with Hubay's transcription of the Bach Chaconne.

Mishel Piastro, concertmaster, was soloist on July 25, playing the Tchaikovsky Concerto with much technical brilliance and a full, sonorous tone admirable for outdoor presentation. He was warmly applauded and gave a Mozart Minuet as an encore. Mr. Ormandy led a dramatic performance of the Brahms Fourth Symphony.

This conductor's farewell was an "Auf Wiedersehen," said with Wagnerian music on July 30. Of high interest were the excerpts from *Götterdämmerung*, played without pause and including Siegfried's Rhine Journey and Funeral March and the Immolation Scene, in which Agnes Davis, soprano,

winner of the first Atwater Kent radio contest, was soloist. Under Mr. Ormandy's exigent baton, the orchestra and singer gave of their best. It was a fitting conclusion to a fortnight of interesting programs and musicianly interpretations, and the audience was eagerly responsive.

Van Hoogstraten Plays "B's"

Mr. van Hoogstraten took up the baton on the following night, electing to play a traditional Brahms-Beethoven program—the Fourth Symphony of the former and the Seventh Symphony and Third Leonore Overture of the latter. He was greeted enthusiastically and gave his usual balanced readings of works in which he is well known here. He has since contented himself with standard works which have been greatly enjoyed, with one contemporary name appearing to date—that of Deems Taylor with his *Through the Looking Glass Suite*. E.

Gruenberg and Van Grove for Faculty of Chicago Musical College

CHICAGO, Aug. 10.—Louis Gruenberg, eminent American composer, and Isaac Van Grove, conductor and opera coach, will join the faculty of the Chicago College of Music beginning with the fall term. Mr. Gruenberg will head the composition department and will remain at the college indefinitely.

Mr. Van Grove, who has been conducting opera and producing the pageant, *Romance of a People*, was formerly associated with the College. He will coach young opera singers for the first eight weeks of the fall term only.

Ethel Cave-Cole Opens Chamber Music Series in Bar Harbor

BAR HARBOR, ME., Aug. 10.—Ethel Cave-Cole, pianist, with William Kroll, violinist, and Horace Britt, 'cellist, played the first of three intimate chamber music concerts on July 31, winning the applause of an attentive audience. The trio has also played in other homes here. Mrs. Cave-Cole has been engaged to accompany several singers. She will enter on her new duties as head of the accompanying department of the New York College of Music in the fall, and will offer a scholarship for which auditions will be held on Sept. 24.

Cremona String Quartet Inaugurates Second Season in Vermont

WOODSTOCK, Vt., Aug. 10.—The Cremona String Quartet—Edwin Ideler and Fay Bricken, violins; Alan Carter, viola, and Carlo Piscitello, 'cello—is inaugurating its second season by a series of concerts here in the barn of Mrs. Kathleen W. Kent.

Ernest Carter's String Quartet in G will be given on Aug. 17, when the composer is expected to be present.

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Leo C. Miller has held his series of summer recitals, one of the most interesting being that of Jean Browning, fifteen-year-old artist pupil, who gave matured and artistic interpretations of works by Mozart, Chopin, Liszt, Nieman and Debussy. She has for three years won a scholarship with Mr. Miller.

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Passed Away

John Sebastian Matthews

PROVIDENCE, Aug. 10.—John Sebastian Matthews, organist and composer, died suddenly at his home in Pawtucket on July 23. Mr. Matthews, who for sixteen years had been organist and choirmaster of Grace Church, was born in Cheltenham, England, Dec. 11, 1870. He was first a pupil of his father and later of G. B. Arnold, organist of Winchester Cathedral. He came to America in 1891, to St. Martin's-in-the-Fields, in Philadelphia, and later held positions in Boston and in Morristown, N. J., moving to Providence in 1918. Mr. Matthews left more than 100 published works, some of which were written in collaboration with his brother, H. Alexander Matthews, professor of music at the University of Pennsylvania. In Providence, he organized and was president for a time of the Organ Loft Club, also the Rhode Island Chapter of the American Guild of Organists. He was an honorary Fellow of the London Guild of Organists. He is survived by his widow and daughter as well as his brother.

Frederick L. Trowbridge

BOSTON, Aug. 10.—Frederick L. Trowbridge, for the past twenty-nine years assistant manager of the New England Conservatory of Music, died on July 12. Coming to the conservatory at the time of its moving to its present location, as assistant to Ralph L. Flanders, then newly appointed manager, Mr. Trowbridge had unusually broad contacts with the musical world. He had previously been in the advertising department of a Boston publication. Funeral services were held in the Eliot Congregational Church, of which he was deacon and clerk, in Mr. Matthews's birthplace, Newton, Mass. He is survived by his widow, one son and one daughter.

Edith Lobdell Reed

CHICAGO, Aug. 10.—Edith Lobdell Reed, composer of Evanston, Ill., in private life the wife of Earl H. Reed, Jr., died at the home of her parents on July 17, after a long illness.

A graduate of Smith College, Mrs. Reed studied music there and later in Chicago. Her song, *The Sleep that Flits on Baby's Eyes*, won wide popularity. In 1917, she won the National Federation of Music Clubs prize with *The Hedge-Rose Opens*, and again in 1927, with *Swains*. She was also active in club work. She is survived by her husband and two children.

Ervin W. Read

Ervin W. Read, organist and composer, died in hospital on July 11, in his sixtieth year. For a number of years he was organist and choirmaster at St. John's Church, Pleasantville, N. Y., from which position he retired about five years ago. Mr. Read adapted a number of the masses of Schubert, Haydn, Mozart and Cherubini for the Episcopal Church and had also made a study of American Indian music. He was born in Pawtucket, R. I., and was educated at Brown University. His widow survives him.

Louis Ferdinand Gottschalk

LOS ANGELES, Aug. 10.—Louis Ferdinand Gottschalk, composer, conductor and light opera producer, died here on July 17. Mr. Gottschalk conducted *The Merry Widow* when it was first given in the United States, had produced *The Wizard of Oz* and collaborated in writing the music for *The Tik Tok Man of Oz*. He was an early writer of incidental music for motion pictures.

Joseph Francis Maganini

OAKLAND, CAL., Aug. 10.—Joseph Francis Maganini, father of Quinto Maganini, conductor of the Maganini Chamber Sym-

phony, died suddenly of a heart attack at his home here last month. In addition to his widow and his son, Quinto, he is survived by a daughter, Leonora, and a second son, Arthur, both of whom live in Oakland.

Harriet Scott Bull

BROOKLYN, N. Y., Aug. 10.—Harriet Scott Bull died on Aug. 8, after a year's illness. Until that time, Mrs. Bull had been a member of the Harlem Philharmonic Society and the Eclectic Club of New York. Besides her husband Mrs. Bull is survived by one daughter, Vera Bull Hull, well known New York concert manager.

Mrs. Wilson Fitch Smith

SPRINGFIELD, MASS., Aug. 5—Mrs. Wilson Fitch Smith, founder of the Women's University Glee Club of New York City, and a member of the board of directors of the Christodora House Music School Settlement, died in hospital here on July 6. Mrs. Smith was taken ill on her way to Mount Holyoke College where an honorary degree was to be conferred upon her father, Dr. Henry A. Stimson, at one time pastor of the Broadway Tabernacle.

Frederick F. Lincoln

BOSTON, Aug. 10.—Frederick F. Lincoln died on Aug. 4, at the age of seventy-five. Until ill health forced his retirement two years ago, he was senior teacher of piano at the New England Conservatory of Music. Upon graduation from the conservatory he was appointed to the staff and held this position during his life.

Annie Meitchik

Annie Meitchik, former opera contralto, who in 1913 sang with the Metropolitan Opera, died in hospital on Aug. 8, at the age of fifty-nine. Mme. Meitchik was born in Minsk, Russia, graduated from the St. Petersburg conservatory, was a member of the Imperial Opera at St. Petersburg, and later sang in Moscow, Barcelona, Milan and Naples.

Linn Marie Hawn

COLUMBUS, O., Aug. 10.—Linn Marie Hawn died on July 28. Formerly supervisor of music in schools in Syracuse, N. Y., Barnard School, New York City; New Jersey and Michigan, she was an aunt to Governor Brucker of Michigan.

Ernest Sumner

COLUMBIA, S. C., Aug. 10.—Ernest Sumner died on Aug. 4, at the age of sixty-three. He was a graduate of the Royal College of Music at London and organist at churches in New York, Chicago and Evanston, Ill., before coming here.

Alton Gilbert Holt

PITTSFIELD, MASS., Aug. 10.—Alton Gilbert Holt, president of the American Conservatory of Music, died in his sixtieth year. Mr. Holt was a graduate of the Bauer Conservatory of Music in New York, attended Yale and graduated from the Pratt Institute in Brooklyn.

Mays Badgett

ATLANTA, GA., Aug. 10.—Mays Badgett violin maker, died on July 20, in hospital after an illness of two weeks. He was fifty-seven. For more than thirty years Mr. Badgett had lived in Atlanta and won nation-wide fame as a maker of fine violins. He was also recognized as an authority in appraising the value of old violins and was expert in repairing valuable instruments. H. K. S.

Myles Murphy

LOS ANGELES, Aug. 10.—Myles Murphy, former operatic baritone and later theatrical agent, died here on July 5. Born in Waterford, Ireland, in 1863, Mr. Murphy sang here with the McCaull and Stetson Opera Companies. He was later associated with Col. Henry W. Savage and organized the farewell American tour of Emma Nevada.

PITTSBURGH ENJOYS OUTDOOR CONCERTS

Orchestra Plays on Schenley Lawn— O'Brien's Works Ap- plauded

PITTSBURGH, Aug. 10.—Musical activities this summer are concentrated in the delightful concerts at the Hotel Schenley lawn under the direction of Victor Saudek. The orchestra is small—thirty-five men—but the programs are good, the music ranging from The Rosenkavalier Waltzes to Haydn and Mozart.

J. Vick O'Brien, director of music at Carnegie Institute, conducted twice, playing some of his own fanciful works, an andante, Isolation, and the sketch from *Roses of Mercat*.

Soloists during the past month were Earl Truxell, Earl Wild and Henry Harris, pianists; William Stone, violinist, and many singers—Lucille Bauch, Suzanne Zeiger, Marguerite Lang, Sarah Logan and Sarah Core.

May Beagle, local impresario, spoke recently to the Woman's Club of Chautauqua, N. Y., on her experiences as concert and music manager. With her was Edith Bane, who gave her popular lecture on a world cruise. J. F. L.

BAY VIEW EVENTS OPEN

Fred Patton, Dean of Music School, Presides and Is Soloist

BAY VIEW, MICH., Aug. 10.—The Bay View Assembly concerts opened auspiciously on July 15 with a vesper service at which Fred Patton, baritone, new dean of the Music School, was introduced to a large audience. An ovation greeted Dean Patton, who also introduced each artist on the program and members of the faculty. Associated with Mr. Patton are Leone Kruse, soprano; Beatrice Brody, contralto; Floyd Townsley, tenor, members of the Assembly Quartet; Arnold Small and Ralph Freedman, violins; Guido St. Rizzo, viola, and Herbert Weis, cello, members of the String Quartet; Jan Chiapucco, pianist; Dudleigh Verner, organist, and Archie Black, accompanist.

Enrollment is far in advance of past years. During the six weeks there will be a concert every Friday night by the artists, a vesper concert every Sunday night and with a concluding Music Festival the week of August 21. Jan

Silas Arthur Mills

WEST ORANGE, N. J., Aug. 10.—Silas Arthur Mills, who aided Edison in the development of the phonograph and who until his retirement ten years ago was for many years foreman of the record department of the phonograph section of the Thomas A. Edison Industries, Inc., died suddenly of a heart attack on July 20. He was sixty-seven.

Rhoda Erskine

CHAUTAUQUA, N. Y., Aug. 10.—Rhoda Erskine, sister of John Erskine, president of the Juilliard School of Music, died July 30, at the age of thirty-nine.

Miss Erskine had taught general history and literature to the younger music students of the Juilliard School.

Lewis Henry Moore

WEST ORANGE, N. J., Aug. 10.—Lewis Henry Moore, noted organist, died on July 5. He was seventy-nine. His last post was at the Crawford Memorial Church, N. Y.

Alfred Julius Hofmann

FLORAL PARK, L. I., Aug. 10.—Alfred Julius Hofmann, former solo cellist with the New York Philharmonic, died July 30.

Chiapucco is scheduled to give a Beethoven lecture-recital.

The festival chorus has increased its members and under Mr. Patton's baton sings splendidly. Mr. Patton is also dean of Michigan State University at East Lansing. P. S.

SWIFT AND COMPANY HOLD SYMPHONIC COMPETITION

Prizes of \$1,000 and \$500 Offered— Works to Be Played by Chicago Symphony

CHICAGO, Aug. 10.—Swift & Company, sponsors of the Chicago Symphony concerts at the Century of Progress, announce a prize competition for two compositions in symphonic form. The prizes will be \$1,000 and \$500 and the winning compositions will be played by the Chicago Symphony at Orchestra Hall during the 1934-35 season.

Conditions of the competition are:

1—The composer must be an American citizen under forty. 2—The composition must be one not previously performed or published and which has not previously won a prize. 3—It must be in one of the larger symphonic forms, not to exceed twenty minutes for performance. 4—Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. 5—Compositions must be sent to: Musical Composition Competition, c/o Swift & Company, Union Stock Yards, Chicago, to be received on or before December 1, 1934. 6—Manuscripts must be submitted in ink. 7—The composition or compositions receiving the prize or prizes remain the property of the composer but the right for performance or performances by the Chicago Symphony without additional payment is reserved, including the right to broadcast. 8—The award will be made by a jury approved by Frederick Stock, conductor of the Chicago Symphony, who will be one of the judges. No member of the jury shall enter the competition.

Third Naumburg Concert Honors Founder

The third Naumburg concert held on the Mall at Central Park on July 31, was dedicated to the founder, Elkan Naumburg, with Chopin's Funeral March played in his memory. Jaffrey Harris conducted. Other works on the program were by Beethoven, Bizet and Tchaikovsky.

Wesley Choir from Ontario Heard at Century of Progress

CHICAGO, Aug. 10.—The Wesley United Choir of Fort William, Ont., was heard at the Century of Progress in the ceremony celebrating Dominion Day on July 2. Under the direction of Arthur K. Putland, the choir was heard also in a number of other concerts during its visit here.

Mr. Hofmann was born and educated in Germany, later coming to America where he played also with the Detroit Symphony.

Wally Heymar

Wally (Mrs. Carl George) Heymar, well-known Chicago violinist, died on July 19. She was a member of the Women's Symphony Orchestra and had organized her own string quartet.

Nellie Miles

LYNN, MASS., Aug. 10.—Nellie Miles died on July 26, at the age of seventy-three. During her life Miss Miles had organized a concert company, orchestra and military band. She played several musical instruments and upon retirement from public life opened a studio in Lynn where she taught until her final illness. G. M.S.

Elizabeth Menzeli

CLEVELAND, Aug. 10.—Mme. Elizabeth Menzeli, dancer, and at one time head of a ballet school in New York, died here on July 15. Born in 1850, Mme. Menzeli had been a member of the Imperial Russian Ballet and an opera singer. On coming to America she abandoned the stage to open her school. She retired eight years ago and had since made her home in Cleveland with an adopted daughter.

FINLAND FLOCKS TO IMPRESSIVE CHORAL FESTIVAL

By CLARA STOCKER

TAMPERE, FINLAND, Aug. 5.— Anyone who expects Finland to follow the example of England, with a late musical season in its capital, is doomed to disappointment. It is even difficult in the spring and early summer to find any composers left in Helsinki (Helsingfors). At this time, all true Finns contract a malady known as "metsahullu" (forest madness). They may possibly be discovered in villas outside the town for a couple of weeks, but by midsummer they have fled to the depths of the woods and have dug themselves in.

But if the capital is deserted, great congregations of human beings assemble from time to time in the provinces for brilliant festivals of various kinds.

On June 30 and July 1, this little city, Finland's idyllic Manchester, was the scene of a large music festival organized for the fiftieth anniversary of the Suomen Kuoroliitto (Finnish Choral Association). The program announced an almost continuous performance of choral and orchestral works beginning at four o'clock on Saturday and lasting, with a few hours' intermission for sleep, until late Sunday evening.

And so, from their wooded lakes came the following composers to conduct their own works: Selim Palmgren, Heikki Klemetti, Vaino Haapala and Leevi Madetoja, composer of the Finnish opera *Pohjalaisia*. The Helsinki City Orchestra, fresh from its London triumphs, gave a program under the leadership of Georg Schneevoigt, former conductor of the Los Angeles Philharmonic.

Color and Atmosphere

Five thousand singers came from all parts of Finland, many of the women among them in the gay striped skirts of the Finnish national costume. The festival took place out-of-doors in a large field surrounded by lake and woodland. It was only rarely that a motor boat added its percussion effect to the music, while bird notes from the nearby forest did not detract from this Finnish singing, which owes its being to the ever present influence of the forest god Topio, whom Luther had never been able to banish from Finland.

Finland has a midsummer chorale of unsurpassed beauty, *Jo Jotui armas Aika* (Then Came the Lovely Season). This rapturous hymn, sung by five thousand voices, opened the afternoon. The program was further dedicated by the playing of *Finlandia*, which raises patriotic emotion to the level of religious fervor.

The organizations which took part on Saturday afternoon were the combined choirs, a male chorus, directed by Ilmari Kalkkinen, mixed choruses, a children's chorus directed by Heikki Klemetti, a chorus of women's voices directed by Mrs. Klemetti, a visiting Swedish organization made up of picked voices from the different clubs comprising the Swedish Choral Association, the Helsinki City Orchestra, an army and navy band, an amateur orchestra conducted by Titus Mantynen, and a chamber orchestra, which unfortunately could scarcely be heard in the open air. There was music by Järnefelt, Melartin, Sibelius, Kuula, Madetoja, Klemetti and others.

In the evening, the visiting Swedish singers gave a concert at the Tampere Theatre. They paid their Finnish colleagues the compliment of singing Fin-

Orchestra and 5000 Singers Give Native Music in Outdoor Setting of Great Charm



Rasmussen, Tampere



Rasmussen, Tampere

land's national song, *Our Country*, in the Finnish tongue. The program was largely composed of Swedish folk songs, in effective and beautiful arrangements by Paulsson and others. It was interesting to hear an evening of Swedish folk song with its gay and sad moods, expressed in music so different from the haunting song of *Suomi*. This mixed chorus conducted by Sven Lizell, sung with ardor, and with excellent tone-quality and shading.

Religious Music Impressive

Sunday morning, in Tampere's handsome, modern cathedral, occurred what was for the writer, a moving and impressive introduction to Finnish church music. The beautiful liturgy was sung by the Helsinki cantor, Vaino Forsman. There was a repetition of the matchless midsummer chorale. Other chorales were sung, among them, one of those familiarized by Bach's harmonization, though here sung in unison, according to the old custom. There was also a

The Helsinki (Helsingfors) Orchestra, Georg Schneevoigt Conducting, the Massed Chorus (in the Foreground) and a Huge Audience Enjoy Making and Listening to Finnish Music in a Natural Amphitheatre at Tampere on the Fiftieth Anniversary of the Finnish Choral Association. Upper Right: Georg Schneevoigt, Who (Lower Left) Is Seen in Action while Concertmaster Arvo Hannikainen Gives Him Close Attention

wonderful chorale with music unmistakably Finnish, *Auta o Jesus*. A small and skilled choir of soloists sang Heikki Klemetti's effective *Jerusalem*. Intensity of religious feeling controlled by dignity of expression was the keynote of the service.

In the afternoon, seventy pretty students held seventy umbrellas over the heads of as many dauntless players while the orchestra gave a fine program of Finnish music to a field full of dripping umbrellas. Sibelius's Second Symphony and his *Daughter of Pohjola*, and works by Madetoja, Palmgren and Kuula were played. Also heard was a choir of soloists from Helsinki whose combined voices in unison were effective and suitable for the open air.

A True Mass Affair

The Finns are a logical people. When they give a choral and orchestral festival, they keep it a mass affair, something large and impersonal in which the intrusion of soloists would be inconsistent. The only solo appearance announced was to have been that of Oiva Soini of the Helsinki Opera with male chorus and orchestra in Sibelius's *Birth of Fire*, but unfortunately rain prevented the performance.

A great feature of Sunday afternoon was a chorus made up of former university students—"old students" according to the program. They were conducted by the redoubtable critic of *Uusi Suomi*, lovingly called by them "Iku Turso." *Iku Turso*, according to the English translation of the Finnish epic,



Kalevala, was "a very little wonder" who arose from the bottom of the sea and who made even great heroes turn pale.

Almost All Native Music

Twelve thousand people, including the singers, filled the festival grounds on Saturday afternoon and the field was thickly studded with umbrellas on the following day. With the exception of the Swedish program, the music of the festival was Finnish, only one foreign name appearing—Beethoven, whose Egmont Overture was played by one of the bands, between a seventeenth century Finnish march and a composition by Kuula.

Never during the festival did a note of crudity appear in the performance, with the exception of the quality of the children's voices which was taken "as is," no effort having been made to produce a sweet, free tone. But the spirit and clarity of ensemble were inspiring. The colors the children wore suggested that all the flower-decked fields of *Suomi* had been plundered to adorn the tiers of the stage.

WALLECK IS NEW HEAD OF BAVARIAN THEATRES

Former Brunswick Intendant Succeeds Franckenstein—New Post for Richard Trunk

MUNICH, Aug. 5.—Oscar Walleck, former intendant of the Brunswick Opera and one of the ablest and most progressive theatrical men in Germany, has been appointed intendant of the Bavarian State Theatres to succeed Clemens von Franckenstein. Walleck is forty-four and is an Austrian by birth. While director of the Coburg Opera, he gave the first German performance of three works of Francesco Malipiero and this season had the distinction of presenting the world premiere of Malipiero's newest work.

The Ministry of Propaganda has also appointed Professor Richard Trunk director of the State Academy of Music here to succeed Dr. Siegmund von Hausegger who recently resigned in order to devote his time to professional engagements. Trunk has been director of the Cologne Conservatory and is well known as a composer.

G. DE C.